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ONE DOLLAR

APRIL 9, 1979

# NEW YORK

## The Man Who Runs The Subway



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## Notes From the Underground: Subways '79

New York's subways are, as usual, in the news: Crime is up and so are costs. A study in depth of the city's transit woes must first consider the gloom at the top, where MTA Chairman Harold Fisher, as Richard Karp sees it (**The Man Who Runs the Subway**, page 36), uses his considerable old-line political skill to make it appear that he gives a damn while actually doing very little. We

include several sidebars on New York's subterranean saga, beginning with some rude questions put to Mr. Fisher (**Q. and A.: Fisher on Subway Safety**, page 38); then Walter L. Updegrave reveals several dangerous details in some of the new subway cars (**The R-46: Trouble on Wheels**, page 39), and Jerry Capecci visits with the transit cops' P.R. man, who orchestrated

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NEW YORK

# Gazette

In which certain events are described. Some are merry, some are quite serious, some it is not possible to decide about.

This, of course, was the week the peace treaty was signed. Egypt and Israel are to study war no more. Arafat has no such plans. The OTB went on strike, and compulsive gamblers, deprived of their usual outlet, looked around for other action. A suggestion: Bet a hundred big ones that the price of oil will continue to rise. It's a lock. One note of cheer: Billy Carter was declared not an alcoholic.

## Crowded Forests, Crowded Cities



Beauty and the beast: In this case, an elephant.

**By Cheryl Tieg**  
New Yorkers, in spite of their reputation, are no more hardhearted than anybody else. Over the past few years they have learned to make the appropriate responses to such charged words as "endangered species," "ecology," "spaceship earth," and all the language that concerns the survival of living things on our planet. They may even write a check now and then, inspired by "Wildlife Awareness Week" or some other media invention. But it's all pretty remote.

Since last August I have been back and forth to East Africa several times, preparing an *American Sportsman* special for ABC that will be shown on April 8. Our purpose is to report on a situation that seems to be carefully

hidden away by the very agencies that profess the most concern, raise the money, and propose the remedies. Translocation projects and internationally funded anti-poaching units' programs ("Buy an elephant a drink" or "A lion an acre") all tend to disguise the fact that it is the unremitting expansion of our own ambitious species that leaves little room on earth for the great wild herds whose destruction we have learned to bemoan.

Not long ago a \$300,000 Ford Foundation project to study unchecked and highly destructive elephant densities in once forested African preserves (some bigger than New Jersey) was forced to leave East Africa because of the insulting accuracy of its reports. They demonstrated, among other things, that the

entire ecological system of the elephant is more similar to man's than to that of any other animal. One of the crucial similarities is that, like man, elephants have the ability to destroy their habitat and then adapt to that destruction. But at a cost.

The scientists, under the direction of Dr. R. M. Laws (the world's foremost large-mammal ecologist), sampled several thousand elephants and found that almost every mature individual suffered from stress-induced heart disease. Competition for food and space was too great.

Heroic anti-poaching programs have been busy chasing traditional hunters whose arrests and jail sentences simply intensify the dilemma of increasing animal densities.

And it all continues: Rapidly expanding human populations exert pressure on the borders of all the national

preserves (maintained by elected politicians who are, in turn, pressured by international societies). Scapegoat issues are created to alleviate guilt and help us adapt to an "environmental resource" crisis we continue to cause. Hunting bans are imposed in forests adjoining national parks already destroyed by overgrazing.

The problem is ourselves, our exponentially expanding numbers, and our overwhelming emotional concern—hyped by sentimental ad campaigns—for animals we are going to lose. The tension mounts because the biological laws which apply to the elephants (and to all animals) apply equally to us. As human nature replaces mother nature, it is our own misplaced sentimentality and neurotic stress behavior that present the primary ecological problem.

## Queen of Hearts Lives on Love

**By Alice K. Turner**  
Her name is Janet Louise Roberts. Also Louisa Bronte, Janette Radcliffe, and Rebecca Danton. The Queen of Hearts lives in Dayton, Ohio, and worked as a research librarian there until last year, when she resigned in order to give more time to her avocation—writing novels. So far she has written 104 of them, and eleven more titles will appear this spring.

So six of her publishers got together to throw a party for her last Tuesday night. Actually, there could have been a seventh publisher, Pinnacle Books, but her agent, Jay Garon, forgot all about it because he had placed only one of the Queen's books with it. Usually he places them by the dozen.

Several young women crowded around the Queen. They work for one of her publishing houses, but they really want to be writers and she was giving them advice as she signed copies of *Stormy Surrender* (Radcliffe), *Amethyst Love*

(Danton), *Black Pearls* (Roberts), *The Vallette Heritage* (Bronte), and other books the publishers had thoughtfully provided.

"You should subscribe to *The Writer and Writer's Digest*," she said, "because they let you know what publishers are looking for. And do lots of research because that's where you get ideas. Why, every time I read a good history book I get another idea. And you must travel.

"I just don't understand people who ask me how I keep having new ideas. Ideas are everywhere. If you've got an organized mind, as I do, it's just a matter of keeping up with them—and being a fast typist.

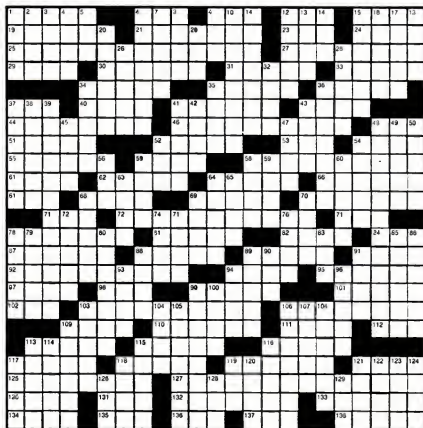
"But I guess it's true that most people don't work as quickly as I do. Earlier this evening a man came up to me and said, 'Well, you look perfectly normal. I expected you to have six heads.'

"So I said to him, 'No, you've got it all wrong. I've got six publishers. For goodness' sake, I've only got four heads!'"

# Will Weng Once Again!

In real life, someone's always telling us what to do. So, too, in this puzzle. (The solution will appear next week.)

- ACROSS**
- 1 At the stern  
6 Band-leader Brown  
9 School org.  
12 News agency  
15 Evian et al.  
19 Having tone  
21 One with skills  
23 Zilch  
24 Et —  
25 Popular words of caution  
27 Blabs  
29 Suffix for gang or gag  
30 Pencil-box items  
31 Frozen  
33 Kind of path  
34 Accepted a dice bet  
35 Misrepresent  
36 Nicene, for one  
37 Iron or sack  
40 Poetic works  
41 Aphrodite's love  
43 Certain package payments: abbr.  
44 Affected mannerism  
46 Popular to put off a job seeker  
48 Proverbial lever of hell  
51 "The way of a man with —"
- 52 Merchandise  
53 Poetic word  
54 Point on Isle of Man  
55 Summon  
57 Contented sound  
58 Popular sign on a door  
61 Nigerian natives  
62 Like Robinson Crusoe  
64 Part of a book  
66 Keep in bounds  
67 Door sound  
68 Exchange  
69 Bikini, for one  
70 Light-brown horses  
71 Roof piece  
73 See 46  
77 Fleming  
78 Leaves in the lurch  
81 Poetic feet  
82 Withered  
84 Notes in Guido's scale  
87 — pekee  
88 Coolidge's V.P.  
89 Tess's country  
91 Struck  
92 Oft climbed  
94 Jefferson, for short  
95 Singer Eleanor  
97 Commotions
- 98 Kind of practice  
99 Willow  
101 "the West Wind"  
102 Sabbath talk: abbr.  
103 Popular autograph spot  
106 Sauerkraut's friend  
109 Writer Leon  
110 Flush  
111 Wife of Zeus  
112 Receive  
113 Sharp-ened  
115 Certain test answer  
116 Home-run star  
117 Pious mouthings  
118 — off (be compatible)  
119 Frankish king  
121 Easy job  
125 Super-vises  
127 Popular place for a job seeker  
130 Inca country  
131 Royal initials  
132 Miss Holm  
133 Pinafore people  
134 Handle, in France  
135 Kind of bean  
136 Gender  
137 Connectives  
138 Muscles



## DOWN

- 1 Egyptian killers  
2 Ring event  
3 Admission fee of a sort  
4 Like Truman's deal  
5 Blasting agent  
6 Like the James boys  
7 Went wrong  
8 Budge  
9 Greek letter  
10 Geometric lines  
11 Rating a halo  
12 Loosen  
13 Like a piper  
14 Neighbor of Ind.  
15 Gets fresh  
16 Blue or home  
17 Bothered  
18 Missile's home  
20 Bitter speech  
22 " — a long time . . ."  
26 Art subjects  
28 London house  
32 Miss Kirk  
34 Cheesy dip  
35 James or savings  
36 — ten (keep one's cool)  
37 Type-writer bar  
38 Drake's opponent  
39 Popular directory advice  
41 Look up to  
42 Kind of bell or stop  
43 Friend of Marc  
45 Wire measures  
47 Unaspirated  
48 Popular way to paint  
49 Stagger-  
ing  
50 Regions: abbr.  
52 What Johnny or Annie got  
54 Sinuses  
56 Handle rudely  
57 English poet  
58 Parsley relative  
59 Exclusively  
60 Unearthly  
63 John and Bonar  
64 Attempts  
65 Party people, for short  
68 Hair treatment  
69 High point  
70 Litigant  
72 Sam overdid on these  
74 Story-teller  
75 Watering place  
76 Bears, in Spain  
78 Vedic  
ritual drinks  
79 Kind of wind or last  
80 Skinlike  
83 Six —  
85 Ship-hammock cord  
86 Fast camera light  
88 Stupid one  
89 Luster  
90 High peak  
91 — vacante (seat not filled)  
93 Cloches et al.  
94 Fork part  
96 African antelopes  
99 Graceful typeface  
100 Kind of line or dish  
103 Treat a wound  
104 Latin-class word  
105 Lakmé composer  
106 Young ones  
107 Danger  
108 Originates  
109 Not so  
113 Connecticut's is New  
114 Lulus  
115 Hard to believe  
116 Take a drive  
117 Rio's beach  
118 Leander's friend  
119 Chinese tea  
120 Soft fabric  
121 Iranian VIP  
122 Alaskan city  
123 Over  
124 Cattle yards  
126 Inquiring sounds  
128 Fight-promoter Rickard  
129 Teacher's —

## Dracula Goes Out for a Bite



Fangs a lot: Count and friend.

By Teresa Link

At 10:30 P.M. almost any night, you can find me in my dressing room washing the blood and fang marks from my neck.

*The Passion of Dracula*, at the Cherry Lane Theater, has provided me with two things every actress dreams of but never expects: a steady job and my very own Prince of Darkness.

David Combs is, in real life, a six-foot-two blond cowboy from Reno—the kind of guy you smile at on the street for no reason. But put him in a cape and paint him up, and you've got the star of your nightmares.

One Sunday my co-star and I decide to leave our rather complicated makeup on and go out for a leisurely bite between shows. We change into our jeans and emerge from the stage door, in every way your basic young couple, except that I'm unusually pale and have suspicious red marks on my neck, and he's got a rather startling widow's peak and a greenish tinge to his skin.

We're chattering away when we notice a group of nervous people in our wake. A young man grips his girl friend's arm and steers her past us protectively.

A large man wearing a black leather cowboy suit, with assorted chains and a live boa constrictor around his neck, looks us up and down and quickly crosses the street. Not certain whether to take it personally, David follows him to the opposite side, whereupon he abruptly crosses back again.

Thinking of a favorite dinner haunt, we hail a passing Checker. Just our luck, lining the dashboard and suspended from the rearview mirror are nearly a hundred religious figures—crosses and icons of every description. When David reaches for the door, the cabdriver takes one look and, wheels screeching, pulls away from the curb.

A bit discouraged, we opt for a quiet restaurant. None of the waiters so much as blinks when showing us to our table. Peace, we think. Then David drops his fork.

The Prince of Darkness is great with a cape but not so hot with everyday objects.

In a flash the waiter's beside us, handing him a clean one. "I know you have to sleep in the dirt," he says, "but you don't have to eat it!" Across the room an elderly man dining alone looks up over the candles and hyacinths and makes the sign of the cross. A couple comes in and sits at a table near us, looks startled, and moves closer to the window. We finish our dinner and before we can ask for the check our waiter appears. "I know you have to fly," he says, "but we've got a blood-pudding special dessert that's just heaven!" We leave a large tip for the snappy jokes and try to exit inconspicuously.

Walking back to the theater, the count announces that all the attention embarrasses him. Henceforth, we decide, we'll order out between Sunday shows.

## No-Booze Scandal at Maxwell's Gets Worse!

By Frederick Allen

The ripoff at Maxwell's Plum is worse than we thought—Bloody Marys, it turns out, are not the only boozeless drinks served there.

Early last week we received a tip from a man who said he had worked at Maxwell's Plum. He told us that Maxwell's piña colodas, banana daiquiris, and strawberry daiquiris are always prepared in advance in bulk, as are the Bloody Marys, and he claimed that it is common practice for the restaurant to skimp on the alcohol in these drinks too—except when they are served at the bar and the customers can see them being poured. Patrons served at tables, he claimed, are almost always cheated.

We found this very hard to believe. Just two weeks earlier we had caught Maxwell's serving a boozeless Bloody Mary for the second time in five Bloody Mary tests, and we said so in these pages. It hardly seemed



Maxwell's and owner LeRoy: No rum at the inn.

likely that the restaurant wouldn't mend its ways at least temporarily. Also, intentionally serving liquorless drinks would constitute outright fraud and a violation of the state liquor law. So we decided to test a sample of each drink immediately.

On Monday at 8 P.M. we sat down at a table and ordered a piña coloda, a strawberry daiquiri, and a banana daiquiri, all straight up. We sent them

to the lab immediately and found that, indeed, none contained any alcohol at all. Nevertheless, they cost \$3.10 apiece. (As before, the samples were tested by gas chromatography at Jacobs-Winston Laboratories, in Ridgefield Park, New Jersey.)

We also picked up a Bloody Mary at Sunday brunch; it measured 11 proof, or 5.5 percent alcohol, making it the strongest Bloody Mary from Maxwell's

we have received in any of our seven tests (but still less than half the standard strength). Apparently, Warner LeRoy giveth with one hand while he taketh away with the other.

As for the other drink recipes, pre-mixed banana daiquiris and piña colodas made by the Mr. Boston Distiller Corporation and sold in liquor stores are each 25 proof. Presumably that is a standard ratio.

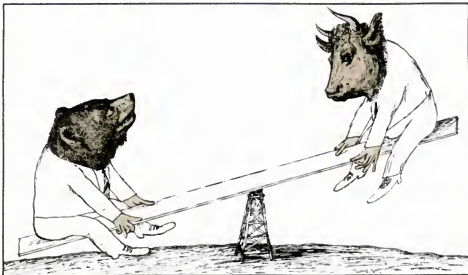
All of which leads one to wonder when the State Liquor Authority is going to bestir itself and look into the situation at Maxwell's. A restaurant that repeatedly serves alcoholic drinks containing absolutely no alcohol seems hardly to be worthy of—or to need—a liquor license.

### The Results

	March 23, 1979
Bloody Mary	11.0 proof
	March 26, 1979
Banana daiquiri	0.0 proof
Piña coloda	0.0
Strawberry daiquiri	0.0

The Bottom Line/Jack Egan

## GOOD NEWS, BAD NEWS: STALEMATE ON WALL STREET



**Bull by the Horns**

It doesn't seem to add up.

Iran collapses, China invades Vietnam, inflation accelerates sharply—and yet the stock market moves up. Last week, when the members of OPEC raised 1979 oil prices for the second time in three months, the stock market had its best day of the year as traders expressed relief that the boost was less than expected. All fodder for the bulls, who say that the market has already discounted all of the bad news and is building for a big upward move.

Conversely, when the good news arrives in the form of a Mideast peace treaty or record corporate-earnings reports, the market shrugs or retreats. This kind of action has provided ammunition for the bears, who predict another big drop for shares as inflation and the shape of the economy continue to worsen.

What it all means, in short, is that a standoff has developed that is keeping the market moving between 800 and 870 on the Dow Jones industrial average this year, with little conviction in either direction. Volume figures have basically remained in the moderate 25- to 35-million-share range in daily trading.

Despite last week's upward breakout, leading analysts believe the market won't carry much farther. Also, they see this stalemate as likely to continue until the economy sorts out where it is in the business cycle—boom, slowdown, or on the brink of a bust—since the various indicators have been

simultaneously flashing green, yellow, and red.

"The major bull move has probably been postponed," says Leon Cooperman, the Goldman Sachs partner who guides that firm's investment strategy. "The market will in fact disappoint both the bulls and the bears in 1979," he adds, putting the trading range for the year at between 750 and 925.

While the market's ability to break through the 860 barrier last week was significant from a technical standpoint, David Upshaw, an analyst with Drexel Burnham Lambert Incorporated believes the next limit is only 900 "so the short-term potential of the market is limited nonetheless."

But although the trading range has been narrow, it has not made for an entirely uninteresting market. Resource stocks, like the copper companies, have performed outstandingly based on the run-up in metals prices. And oil-company shares, after years of sluggish price movements, have returned to favor and provide the leadership in the current market. Their attraction is directly related to the skyrocketing price of world oil, which helps their earnings, and the prospects of an even larger profit boost from some form of domestic-energy price decontrol. But the question of how much of any increase will eventually get taxed away by the federal government as a windfall has kept investors cautious too.

In general, though, there has been no great rush into stocks like there was a year ago when the market suddenly ex-

ploded into 60-million-share trading days. At that time, foreign investors moved heavily into stocks on what proved to be a temporary strengthening of the dollar. This was followed by a stampede by institutional investors, though it turned out that many pension funds and bank trust departments actually used the 100-point rise in the Dow as an opportunity to unload shares. And almost as fast as it materialized, the spree evaporated and the market ended up hitting its lows for the year in late October on the heels of the dollar panic.

"There's still a lot of cash around, and the market has not gone down on bad news, so we could have another April '78," notes Marshall Acuff, portfolio manager at Smith Barney Harris Upham. "But then the market proved it couldn't be sustained and it retreated. And I believe that that's what would happen again."

Cooperman says the economy is "cyclically not right for a sustained market advance" because it has yet to bottom out. He points out that the market has historically been at its worst an average of five months after a recession has started and when interest rates have peaked. Neither of these conditions pertain right now, of course, and it is hard to discern how far we are from even the beginning of an actual economic downturn.

"We think there is a risk that the economy will keep going up, that short-term interest rates are anywhere from one half to a full percentage point from their top, and with inflation such a disaster, there is a strong fear of mandatory wage and price controls or dividend controls," Cooperman adds.

There are widespread expectations, in fact, that corporate profits for the first quarter of 1979—which will begin to be reported in the next few days—will show even bigger increases on average than the fourth-quarter figures of 1978, which so angered the president and his advisers recently.

On the positive side, Cooperman notes that the market is now selling at its lowest level since World War II in terms of the price of shares relative to the replacement costs of their assets. The typical stock these days is selling at only between 50 and 70 percent of these replacement costs.

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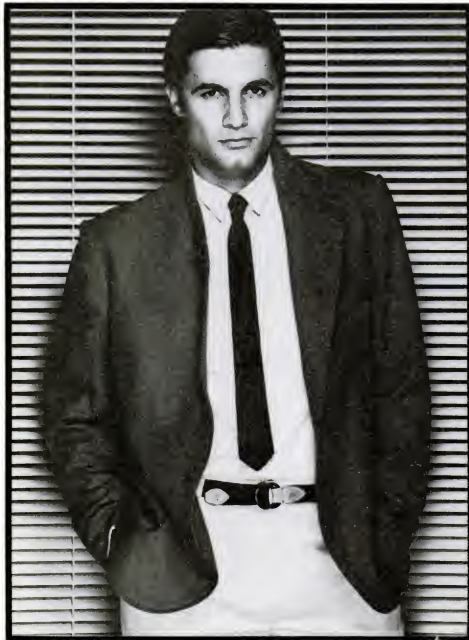
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# pacesetter on 2

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is currently recommending such buys as Northwest Airlines, where the estimated liquidation value of its fleet added to its cash on hand comes to \$90 a share while the stock is trading for under \$27; or Storer Broadcasting, which is trading at \$35 but whose assets are similarly worth about \$90 a share. Cooperman puts both the savings and loans and the insurance companies as a group into the undervalued-assets category.

Among the energy companies, Cooperman picks Standard of Indiana, Exxon, Phillips Petroleum, Louisiana Land, Union Pacific, and Standard Oil of California. And he also cites as companies which are attractive, because they have the potential for above-average dividend increases, Warner Communications, Levi Strauss, ABC, Super Valu Stores, and Philip Morris.

But even though the stock market continues to remain attractive primarily to traders today, there remains a widespread belief that a broad sustained advance remains in the offing—even if it does not occur this year.

Francis Kelly, Blyth Eastman Dillon executive vice-president and director of research, believes that "for the first time in ten years we have the basis for a genuine long-term investment policy emerging, and I'm extremely bullish." His near-term outlook is negative, though, because of the current inflationary surge.

But Kelly, who has had a good record in calling the market's twists and turns since 1976, predicts "a secular turning point for the market in 1980." This will result, he says, from "a series of political decisions that will be taken between now and early 1980, relating to domestic energy policy, how to deal with OPEC, and the U.S. economy."

"The market," he says, "is discounting a mild and brief recession, but I don't think it will be either mild or brief." As the economy declines, inflation will abate significantly, he believes, and the nationwide balance-the-budget mood "will make it impossible for the administration to stimulate the economy in a traditional fashion." The end result will be to "bring about policies that will favor investment at the expense of consumption."

"As for the next six months, I don't call it discouraging; I call it inevitable," Kelly adds.

But that may not be the case. It is by no means certain that the next six months of thrashing over the economy and energy will produce national policies more favorable to investment and the stock market. Things could get worse.

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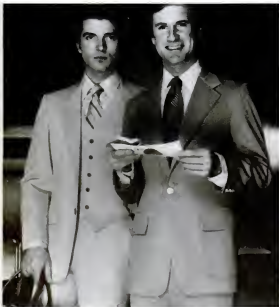
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**Am I Asking Too Much,** with **Judith Jamison** and **Bernard Lias**, opening April 3 at the Fashion Institute of Technology.



**Bucky Pizzarelli**, guitarist, at **Marty's** from April 2.



## OPENINGS



**Big and Little**, with **Barbara Barrie**, **Humbert Astredo**, and **Carol Teitel**, opens April 2 at Marymount Manhattan Theater.

**Umabatha**, a Zulu version of **Macbeth**, opens at **Entermedia** on April 9.

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

April 2 through 10

S	M	T	W	T	F	S
2	3	4	5	6	7	
8	9	10				

## Movie Houses

Schedules change constantly; phone ahead and avoid disappointment and rage.

### EAST SIDE

**The Public**, 425 Lafayette St (677-6925). 4/3-8, Salute to Miles Forman. 4/10-15, the Dusan Makavejev Show.  
**Art**, 36 E 8th (473-7014). *Autumn Sonata*.  
**St Marks Cinema**, 2nd Ave at 8th (533-9292). Thru 4/2, *Paradise Alley*; *Blue Collar*. 4/3-5, *Last Tango in*

*Paris*; *A Slave of Love*. 4/6-12, *Invasion of the Body Snatchers*; *Comes a Horseman*.  
**Theater St Marks**, 80 St Marks Pl (254-7400). 4/2, *Rasputin and the Empress*; *The Royal Family of Broadway*. 4/3, *The Baroness and the Butler*; *Evelyn Prentice*. 4/4, 5, *The Man Who Knew Too Much*; *Saboteur*. 4/6, *Carmen Jones*; *Stormy Weather*. 4/7, 8, *Bus Stop*; *Don't Bother to Knock*. 4/9, *The Prisoner of Zenda*; *The Son of Monte Cristo*. 4/10, *Rage in Heaven*; *The Inn of the Sixth Happiness*.  
**Cinema Village**, 22 E 12th (924-3353). 4/1, 2, *The Chess Players*. 4/3, *Just Crazy About Horses*; *Casey's Shadow*. 4/4, 5, *Stromboli*; *La Strada*. 4/6, 7, *Up in Smoke*; *Reeler Madness*. 4/8, 9, *Violette*; *Tristana*. 4/10, *The Serpent's Egg*; *The Ritual*.  
**Greenway**, 23rd St nr Lexington (475-1660). Thru 4/5, to be announced. From 4/6, *A Perfect Couple*.  
**Bay Cinema**, Second Ave nr 32nd (679-0160). *Heaven Can Wait*.  
**Murray Hill**, 34th St nr 3rd Ave (685-7652). *Superman*.  
**34th St East**, nr Second Avenue (683-0255). *Norma Rae*.  
**Estate**, 3rd Ave at 55th (755-3020). *Boulevard Nights*.  
**Sutton**, 57th nr 3rd Ave (759-1411). *Old Boyfriends*.  
**Trans-Lux East**, 3rd at 58th (759-2282). *Superman*.  
**Plaza**, 58th St, E of Madison (355-3320). *The Innocent*.  
**Coronet**, 3rd Ave at 59th (355-1663). *Voices*.  
**Coronet**, 3rd Ave nr 59th (355-1663). Thru 4/5, *The Deer Hunter*. From 4/6, *Love on the Run*.  
**D.W. Griffith**, 59th Street W of 2nd Ave (759-4630). *Saturday Night Fever*.  
**Cinema I**, 3rd Ave nr 60th (753-6022). *The Bell Jar*.  
**Cinema II**, 3rd nr 60th (753-0774). *Real Life*.  
**Gemini I & II**, 2nd Ave at 64th (832-1670). I. *Agatha*. II. *Buck Rogers in the 25th Century*.  
**Beekman**, 2nd Ave nr 65th (737-2622). Thru 4/5, *The Great Train Robbery*. From 4/6, *A Perfect Couple*.  
**Loews New York I & II**, 66th & 2nd Ave (744-7467). I. *Norma Rae*. II. Thru 4/3, *Murder by Decree*. From 4/4, *The Champ*.  
**68th St Playhouse**, at 3rd Avenue (734-0302). *The French Detective*.

**Loews Tower East**, 3rd Ave nr 71st (879-1313). *The China Syndrome*.  
**72nd St East**, nr 1st Ave (288-9304). Thru 4/5, *Bread and Chocolate*. From 4/6, to be announced.  
**Trans-Lux 86th**, at Madison (288-3180). *Autumn Sonata*.  
**86th St E**, 210 E 86th (249-1144). *Richard Pryor in filmed concert*.  
**UA East**, 1st Ave at 85th (249-5100). *Same Time Next Year*.  
**Loews Orpheum**, 86th at 3rd (289-4607). *Superman*.  
**Loews Ciné**, 3rd Avenue near 86th Street (427-1332). *Saturday Night Fever*.  
**RKO 86th I & II**, at Lexington (289-8900). I. *Buck Rogers in the 25th Century*. II. Thru 4/5, *Boulevard Nights*. From 4/6, *Blazing Saddles*.

### WEST SIDE

**Bleecker St Cinema**, 144 Bleecker at LaGuardia Pl (674-2560). 4/1, 2, *A Wedding*; *Heartbreak Kid*. 4/3, *Red Pony*; *Red Lion*. 4/4, *The Front*; *A King in New York*. 4/5, *The Milky Way*; *Bedazzled*. 4/6, 7, *Bedlands*; *In Cold Blood*. 4/8, 9, *Comes a Horseman*; *Missouri Breaks*. 4/10, *Seven Samurai*.  
**Waverly**, 6th Ave at 3rd St (929-8037). Thru 4/5, *Richard Pryor in filmed concert*. From 4/6, *The Deer Hunter*.  
**8th St Playhouse**, 52 W 8th (674-6515). 4/2, *The Circus*; *The Strong Man*. 4/3, *The Kid*; *Steamboat Bill Jr.*. 4/4, *City Lights*; *Collaboration*. 4/5, *Grandma's Boy*; *Tramp*; *Tramp*. 4/6, *The General*; *Safety Last*. 4/7, *The Great Dictator*; *A Woman of Paris*.  
**Greenwich**, 12th at Greenwich (929-3350). *Agatha*.  
**Quad**, four cinemas at 34 W 13th (255-8800). I. *Murder by Decree*. II. *The Great Train Robbery*. III. Thru 4/5, *The Invasion of the Body Snatchers*. From 4/6, *Your Turn, My Turn*. IV. Thru 4/5, *The Last Wave*. From 4/6, *Richard Pryor in filmed concert*.  
**Loews Astor Plaza**, Broadway at 44th (869-8340). Thru 4/3, *Superman*. From 4/4, *The Champ*.  
**Loews State I & II**, Boway at 45th (582-5070). I. *Norma Rae*. II. *The China Syndrome*.  
**Criterion**, Boway nr 45th (582-1796). Thru 4/3, *Murder by Decree*. From 4/4, *Superman*.

**Embassy I, Bldg & 46th (757-2406).** Thru 4/5, Midnight Express. From 4/6, Blazing Saddles.  
**Embassy II, III, IV, Bldg & 46th (730-7262).** II. The Warriors III. Hardcore IV. Coming Home.  
**Victoria, Broadway & 46th (354-5636).** Saturday Night Fever.

**Forum, Bldg at 47th (757-8302).** Thru 4/5, Heaven Can Wait. From 4/6, A Perfect Couple.

**RKO Cinemas I & II, Broadway at 47th (975-8366).** I. Boulevard Nights II. Thru 4/5, The Groove Tube; The First Nude Musical. From 4/6, The Deer Hunter.

**Rivoli, 46th & Bldg at 24th (167-1635).** Buck Rogers in the 25th Century.

**Radio City Music Hall, 6th Ave & 50th (246-4600).** The Promise.

**Guid, 33 W 50th (757-2406).** Saturday Night Fever.

**Museum of Modern Art, 11 W 53rd (956-6100).** 4/2, noon, Ski the Outlets; 2:30, Days of Glory; 6 p.m., They Won't Believe Me; 4/3, noon, Ski the Outlets; 2:30, Life Begins at 8:30; 6 p.m., What's Happening? 4/5, 2:30 Berlin Express; 6 p.m., Days of Glory; 8:30, Experiment Perilous; 4/6, 2:30, Experiment Perilous; 6 p.m., Life Begins at 8:30; 4/7, noon, The Last Outlaw; 4:30, Two O'Clock Courage; 5 p.m., Desperate; 4/8, noon, The Last Outlaw; 2:30, The Exorcist; 5 p.m., Desperate; 4/9, noon, Ninety Degrees South; 2:30, Night Song; 6 p.m., An Evening with Nancy Holt; 4/10, noon, Ninety Degrees South; 2:30, Music in America; 6 p.m., What's Happening?

**Ziegfeld, 141 W 54th (765-7600).** Hair.

**Festival, 57th St (757-2715).** Thru 4/5, Willemress. From 4/6, The Deer Hunter.

**Carnegie Hall Cinema, 7th Ave bet 56th & 57th (757-2131).** 4/2, Tiger Shark; Manpower; 4/3, Apprenticeship of Duddy Kravitz; The Paper Chase; 4/4, I; Singin' in the Rain; 4/5, Swept Away; One Singin', the Other Doesn't; 4/6, The Chess Players; Days and Nights in the Desert; 4/7, Discreet Charm of the Bourgeoisie; Don't Eat That; 4/8, Mata Hari; Inspiration; 4/9, Sweet Smell of Success; Blessed Evening; 4/10, Face to Face; Through a Glass Darkly.

**Little Carnegie, 57th St nr 7th (246-5123).** Pione at Hanging Rock.

**Paris, 4 W 58th (688-2013).** Get Out Your Handkerchiefs.

**Cinema III, 59th at the Plaza (752-5959).** The Innocent.

**Paramount, 2 Gulf & Western Plaza (247-5070).** Thru 4/5, Coming Home. From 4/6, A Perfect Couple.

**Cinema Studio I & II, Bldg at 66th (474-8999).** I. Your Turn, My Turn II. Remember My Name.

**Regency, Bldg at 67th (246-3700).** Thru 4/3, Murder Ahoy; Murder at the Gallop; 4/4-7, The Third Man; Lady From Shanghai; 4/8, 9, Diabolique; The Bride Wore Black; 4/10, 11, Dead Reckoning; The Entorcer.

**Embassy 72nd, at Bldg (724-6745).** Agatha.

**Loews 83rd, Bldg at 83rd (877-3190).** I. Saturday Night Fever. II. Murder by Decree. III. Same Time Next Year. IV. The Great Train Robbery.

**New Yorker, Bldg nr 88th (874-9189).** Thru 4/5, Autumn Sonata. From 4/6, The Deer Hunter.

**Thalia, 250 W 15th (222-3370).** 4/2, A Place of Pleasure; Just Before Nightfall; 4/3, The Magic Cloak of Oz; 4/4, Scarier Street; Human Desire; 4/6, 7, The Thing; The Blob; 4/8, The Rose Tattoo; Summer and Smoke; 4/9, Rock, Rock, Rock; Go Johnny Go; 4/10, The Sorrow and the Pity.

**Olympia, Bldg at 107th (865-8128).** Thru 4/5, Bread and Chocolate; La Grande Bourgeoise. From 4/6, Same Time, Next Year, Game Calls.

## The Movies

**Agatha—**A high-style, emotionally satisfying movie made out of mere concept—an imagined reconstruction of what happened to the late Agatha Christie in December, 1926, when she disappeared into thin air for eleven days. Vanessa Redgrave plays Agatha as a woman decisive and her writing desk but absolutely inarticulate, crude and helpless in social and personal situations; Timothy Dalton is her impatient, upper-class bouncer of a husband, darkly severe in the early Olivier manner; and Dustin Hoffman is a Gatsby-like poseur, a con-man American journalist who gallantly tries to save Agatha from self-destruction. An eccentric movie in many



**Love on the Run, Francois Truffaut's latest picture, with Jean-Pierre Leaud (above) in the lead, concludes the story of Antoine Doinel that began with "The 400 Blows." Opens April 6th at the Coronet.**

ways, but it holds you with the unearthly beauty of its visual design, in which the world is converted into mysterious and glamorous shadows. Directed by Michael Apted; photographed by the great Vittorio Storaro; and written by Kathleen Tynan and Arthur Hopcraft. Embassy 72nd St. Gemma. Greenwich.

**Autumn Sonata—**In Ingmar Bergman's new film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Ulf Livman is her 35ish daughter who is convinced that her mother's neglect of her as a child has provoked the affliction she takes revenge in gut-punching accusations that she is a pathetic, fascinating, and ultimately baffling. A bald, untextured, irascible film, in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. Trans-Lux 85th; Art; Thru 4/5, New Yorker.

**The Bell Jar—**Excruciating. Marilyn Hassett acts up a storm as Sylvia Plath's autobiographical heroine, but she's given a hold by the screenplay (by Marguerite Kellogg) or the director (Larry Pearce). With the exception of a few moments from Mary Louise Weiler (as the happy-times southern girl, Doreen), the movie is unrelieved suffering and grimness. It's also completely unimpressive: one might conclude from it that Sylvia Plath committed suicide because she and the men were all out and the women all lesbians. Cinema I.

**Boulevard Nights—**A synthetic, shallow look at the feverish Chicano life of East Los Angeles. The plot is routine TV-style stuff about gangs and rival brothers, and the ethnic detail is timid and flat. Unintentionally, the filmmakers have made the Latino experience more enigmatic and the characters like simple losers and hangers-on. With Richard Yriguez, Marta DuBois, and Danny de la Paz. Written by Desmond Nakano, directed by Michael Pressman. RKO Cinema I; Eastside; Thru 4/5, RKO 88th II.

**Bread and Chocolate—**Franco Brusati's poignant comedy (completed in 1974) is about an Italian worker who emigrates to Switzerland in search of calm and order and finds that he can neither fit in nor give up his native identity. A meditation on homelessness, the movie tries to recapture the pathos-and-laugh mood of Chaplin's films but falls short: the hero is a lot less resourceful than the Tramp. Starring Nino Manfredi. Thru 4/5, Olympia & 72nd St.

**The Champ—**John Voight, Faye Dunaway, and Ricky Schroder in Franco Zeffirelli's re-make of the 1931 classic. Also in the cast are Jack Warden and Arthur Hill. Opens April 4 at Loews Astor Plaza & Loews N.Y. II.

**The China Syndrome—**A sensationally effective melodrama about an accident at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate coverup. James Bridges directs with great assurance and narrative skill, and Jack Lemmon, as the control room chief at the plant, brings his usual sense of physical and emotional detail to the performance. An especially necessary in this movie, because we would be lost without Lemmon cueing in our reactions. Except for experts, who can understand the technical stuff. Who can say whether the movie is a much-needed cautionary tale or an irresponsible rabble-rouser? From a screenplay by Bridges, Mike Gray, and T.S. Cook. Loews Tower East; Loews State II.

**The Deer Hunter—**Michael Cimino's amazingly vivid, large-scaled account of a community of Pennsylvania steelworkers during the Vietnam period begins with scenes of work, boozing, hunting, and a jubilant Russian Orthodox wedding celebration. Then three of the men (Robert De Niro, Christopher Walken, and John Savage) go off to Vietnam and suffer the sheer dislocating weirdness and uncontrollable savagery of war. This section of the movie has scenes of devastation and terror that are without equal in American cinema. Returning home, war-hero De Niro tries to pull the shattered community together. It's an extraordinarily powerful work that alternates moods of joy and suffering, murderous realism and mystical exaltation. With Meryl Streep, George Dzundza, Chuck Aspegren, and memorably, the late John Cazale. Thru 4/5, Coronet; from 4/6, Waverly, Festival, New Yorker & RKO Cinema II.

**Get Out Your Handkerchiefs—**Bertrand Blier's exhilarating high comedy is about a distraught young husband, Gérard Depardieu, whose heartbreakingly beautiful and delicate wife, Carol Laure, has gone into a mysterious funk. Depardieu picks up a Mozart-loving teacher, Patrick Dewaere, in a Paris restaurant and encourages him to go to bed with Carol—maybe he can cheer her up. For her husband doesn't lift a finger to help her. He's a 13rd-century genius, a scoundrel, an actual Mozart—who understands exactly what she wants. Blier's conception of women as an utterly different species, blank and incomprehensible, offends a good many people. Easily the most courageous and enjoyable foreign film of 1978.

**The Great Train Robbery—**Sean Connery, Leslie-Anne Down, and Donald Sutherland as mid-Victorian train robbers in a handsome and mildly diverting movie. The period stuff (shot mainly in Ireland) is certainly detailed and large-scale, but the picture lacks tension, warmth, originality, and any particular reason for existing in the first place. Finally, it's just another caper movie. Beautifully photographed by the late Geoffrey Unsworth. Written and directed by Michael Chrichton. Quod; Loews 83rd IV, Thru 4/5, Beekman.

**Hair—**Milos Forman has turned the "tribal love-rock musical" of the 1960s band products of the sixties—into an audacious, imposing work, not always coherent or likable, with stretches of fantastic imagery out of Fellini and Lina Wertmüller and a powerhouse style of direction that sits very heavily on top of that ersatz little rock score. An endless Central cast be-in is intertwined with a shaggy-dog type of plot about a band of wandering hippies and straights. The movie isn't a love festival: Forman and screenwriter Michael Weller (the playwright) plunge us back into the outsiders-versus-establishment conflicts of the sixties. The movie is heavily charged with emotion but for a musical it's fatally lacking in simplicity and lyrical ease (Twyla Tharp's inventive choreography is mangled by over-aggressive editing). Starring Terrance Williams as the hippie who liberates people, John Savage as a lovely chick from Oklahoma, and Beverly D'Angelo as an upper-class girl who becomes a beautiful hippie madonna. Clegit.

**Harrison—**A cold, cold, perversely priggish movie about a strict Calvinist businessman (George C. Scott) from Grand Rapids, whose teenage daughter runs away and joins the porno-movie and sex-show underworld in Los Angeles. Searching for the girl, this religious man finds himself disgusted by the scene, and he begins raging against modern media culture in which "everything is based on sex, sold on sex." The writer-director Paul Schrader clearly intends us to accept his hero as saint and martyr, suffering for our sins—the sins of permissiveness. But the movie is all knotted up, its point of view purblind and disgusted at the same time. It lacks genuine moral curiosity or any real spiritual tension (the hero is never even slightly tempted by sex himself). With Season Hubley as a vulnerable baby hooker. Embassy III.

**The Innocent—**The last movie completed by Luchino Visconti before he died in 1976 is literally a swansong—graceful, elegant, stately, with an almost obsessive use of classical music that holds your interest even when the story falters or grows murky. Giancarlo Giannini plays a philandering turn-of-the-century Roman aristocrat with a beautiful mistress (Jennifer O'Neill) and an even more beautiful wife (Laura Antonelli). A free-thinker and an aesthete, he imagines that he is above petty jealousy, but when his wife

## AROUND TOWN

becomes pregnant after an affair of her own, he acts as insanely as Othello. The sexual psychology of the characters is rather baffling at times, but Laura Antonelli's excitement in the highly erotic lovemaking scenes with Gianni is plain enough. A grandiose, humorless film, but beautiful to look at. Based on a novel by Gabriele D'Annunzio. *Piazzi, Cinema III.*

**Love on the Run**—François Truffaut's latest film in the saga of Antoine Doinel (Jean Pierre L  aud), who this time becomes disenchanted with marriage, is divorced, and falls in love with love again. Opening April 6 at the Coronet.

**Murder by Desire**—In this 134th movie about Sherlock Holmes, James Mason plays Dr. Watson as a weary, old-maidish husband forced to suffer the whims of a brilliantly energetic young wife. Mason's model, in an audacious, high-camp performance, seems to be Jack Benny at his most feline and helplessly put-on. Christopher Plummer, as Holmes, is a rather conventional man of action, by turning Holmes into a man, Plummer destroys him as a character. The rest of the movie, which is about how Holmes cracks the Jack the Ripper case, depends on cheap horror techniques, blood and violence; this Anglo-Canadian production may be the first of those 134 to forego the pleasures of detection. Written by John Hopkins. Directed by Bob Clark. *Loews 83rd II; Quad; thru 4/3, Criterion & Loews N.Y. II.*

**Norma Rae**—The "Good Ol' Girl Meets David Dubinsky." Sally Field, in an affecting and humorous performance, is an angry, beaten-down southern textile worker and Ron Leibman is a street-smart New-York-Jewish labor organizer who rouses her to the injustices of factory life. Written by the veteran team of Irving Ravetch and Harriet Frank Jr., Martin Ritt's production is awkwardly staged, and it sets out its liberal-humane, pro-unionist sentiments a little too bluntly, but the picture is still moving and funny. *Norma Rae* has been formed by women's movement perceptions without being burdened by women's movement rhetoric, and Sally Field's anger propels the movie forward. With Beau Bridges. *Loews State II; Loews New York II; 34th St E.*

**Old Boyfriends**—The first film directed by Joan Tewkesbury (formerly screenwriter for Robert Altman) is a dreary, undemured tale about an unhappy Los Angeles psychologist who drives around the country visiting the men who once meant something to her. She humiliates herself and all of them, yet the movie treats her not as a schizo but as an earnest seeker after truth. Talia Shire, who doesn't have the temperament for this sort of thing, is the wandering lady, and the boyfriends are Richard Jordan, John Belushi, and Keith Carradine. From an opaque, inexpressive screenplay by Paul and Leonard Schrader. *Sutton.*

**A Perfect Couple**—Robert Altman's film, starring Paul Dooley and Marta Heflin, is the story of the eldest son of a wealthy family and his relationship with a singer in a rock group family band. Opens April 6 at the Beekman, Paramount, Gramercy, and Forum.

**Penis at Hanging Rock**—A handsome, out-irritating work by Peter Weir. The film is a sequel to *The Last Wave*. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. Intimations of sexual longings and violence come to nothing—the movie is all portraits, an elaborate tease. Weir holds a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. Maybe he needs a cigar-chewing producer. With Rachel Roberts as the repressed-lesbian headmistress. *Little Cameo.*

**The Premise**—Kathleen Quinlan, Beatrice Straight, Laurence Luckinbill, and Stephen Collins, directed by Gilbert Cates, in a contemporary love story with an unusual twist. *Radio City Music Hall.*

**Real Life**—Albert Brooks's debut as a writer-director is a messy but original satire of cinema-v  rit   documentary films, social-sciences methodology, show-biz phoniness and about a dozen other things. Brooks stars as a comedian who sets out to make a film about an ordinary family (the "real" series, "An American Family"). Eager to capture "real life," he changes the family's life beyond recognition and winds up a nervous wreck himself. The movie collapses about half way through, but there are many bright moments along the way. With Charles



**Carmelina**, a new musical, opens April 4th at the St. James Theater, with a book by Alan Jay Lerner and Joseph Stein, and a score by Burton Lane. Above a scene with Howard Ross and Jos   de Guzman. Also in the cast, starring Georgia Brown and Cesare Siepi, are John Michael King and Gordon Ramsey.

Groden as a man so ordinary he hardly exists. *Cinema II.*

**Remember My Name**—Alan Rudolph's contemporary "bibles" drama, starring Geraldine Chaplin as a calculating romantic bent on revenge, and Anthony Perkins as the man in her past; co-starring Moses Gunn, Jeff Goldblum, and Berry Berenson. *Cinema Studio II.*

**Superman**—An airborne James Bond triumphs in a Classic Comics version of the New Testament. After the pretentious opening section on the planet Krypton, which appears to be constructed out of Styrofoam and plastic kitchen trays, the infant Superman comes to Earth to redeem man from his fallen ways. The mood turns sublime, majestic, hushed. Then comes the best stuff: Newcomer Christopher Reeve is very amusing as that timid love-struck priss, Clark Kent, and also as the full-grown Superman, a satirically virtuous do-gooder who props up falling 70's and takes a very-turned-on Lois Lane (Margot Kidder) soaring over Manhattan's glamorous towers at night. It is a consumption greater than sex. Unfortunately, there's more farcical villains, disaster footage, and a real chest of an upbeat ending. This mesh-mash of moods and styles leaves you bewildered but fairly satisfied. Directed by Richard Donner. With Marlon Brando (sounding like Claude Rains), Gene Hackman and Valerie Perrine. *Loews Orpheum; Murray Hill; Trans-Lux E; thru 4/3, Loews Astor Plaza; thru 4/4, Criterion.*

**Voices**—It's the lump-and-pleign season, and there's nothing to be done about it. This is still another movie about a handicapped or physically injured girl (Amy Irving as a deaf dancer) and a nice fellow who gives her strength and love (Michael O'Keefe, acting sensitive, like a tall, dark-haired Ryan O'Neal). The portrait of working-class ethnics in Hoboken is unconvincing (Alex Rocco as a Jewish father), but the movie is occasionally affecting in an earnest, simple-minded way. Robert Markowitz, from New York, directed. *Baronet.*

**The Workingman's Hill**'s swaggering film about New TV street gangs is funny, volatile, and mock-merciful—a cross between a kung fu battle epic and a friendly Broadway musical. The movie doesn't have a believable moment, but its colors are often brilliant (spray-paint purples and reds against black nighttime background), and the action never stops. Some of the stalling, running, and fighting may remind you of a Jerome Robbins ballet. Kids get so excited during the movie that they tear the theaters apart. *Embassy II.*

**Your Turn, My Turn**—A relentlessly gay French romantic drama that starts out to make the simple point that women with children aren't free to pursue their love affairs in peace, and then turns, by degree (and perhaps unconsciously), into a full-scale attack on children as selfish, unreliable destroyers who always betray you in the end. The characters fit into place or disappear as functionality as the parts of a machine, but Philippe L   ard and Mar  line Jobert, as adulterous lovers, make an attractive and ardent couple. The form of the movie is very tight, but the meanings seem out of control. Directed by Francois Leterrier. *Cinema Studio E; thru 4/6, Quad.*

## Theater

### ON BROADWAY

Monday, April 2

**G. R. Point**—Michael Moriarty stars in a play by David Berry about a G.I.'s journey thru emotional devastation to self knowledge and a commitment to life, directed by William Devane. *Preview* now prior to an April 16 opening. *Playhouse, 359 W 46th (541-9820).*

Wednesday, April 4

**Carmelina**—Georgia Brown and Cesare Siepi in a musical about Carmelina Campbell, her local admirer, and her confrontation with three American lovers, ex-G.I.s from WW II days. *Book:* Alan Jay Lerner, Joseph Stein. *Lyrics:* Alan Jay Lerner. *Music:* Burton Lane. *Directed by Jose Ferrer.* *Mon* thru Sat at 8; mats Wed & Sat at 2 p.m. *St. James, 248 W 44th (398-0260).*

Thursday, April 5

**Faith Healer**—James Mason, Clarissa Kaye, and Donald Donnelly in a play, by Brian Friel, about a possibly fraudulent evangelist and his activities, set in the byways and backwoods of Britain. *Directed by Jose Quintero.* *Mon* thru Sat at 8; mats Wed & Sat at 2 p.m. *Longacre, 220 W 46th (246-5639).*

Saturday, April 7

**Whose Life Is It Anyway?**—Tom Conti stars in a play revolving around a sculptor who is in a hospital because of an accident which has left him paralyzed. *Directed by Michael Lindsay-Hogg.* *Jean Marsh* stars in the role of the doctor who attends him. *Preview* start tonight prior to a 4/17 opening. *Mon* thru Sat at 8; mats Wed & Sat at 2 p.m. *Trafalgar, 208 W 41st (beh 7th & 8th) (921-8000).*

### CURRENT

**Aln't Misbehavin'**—Would the slapdash playfulness, the lovable anarchy of the show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Alan Weeks, Debbie Allen, and Neil Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance. *Mon* thru Sat at 8; mats Wed & Sat at 2 p.m. *Plymouth, 236 W 54th (370-1760).*

**Annie**—Oliver Twist in drag, but—given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy—only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip Annie, as Charles Strouse's score from his best work. *Sarah Jessica Parker* now plays Annie. *Tues* thru Sat at 8; mats Sat at 2; Sun at 3 p.m. *Alvin, 250 W 52nd (757-8646).*

**Bedroom Farce**—A new comedy written & directed by Alan Ayckbourn, which takes place in the bedrooms of three couples during the course of a Saturday night. *Mon* thru Sat at 8; mats Wed & Sat at 2. *Brooks Atkinson, 256 W 47th (246-3430).*

**The Best Little Whorehouse in Texas**—Attempts to squeeze salaciousness out of a Bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. *Mon* thru Sat at 8 p.m.; mats Wed & Sat at 2 p.m. *46th St Theater, 226 W 46th (246-0246).*

**Character Two**—Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of a couple and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking lamens where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. *Lau-*





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## AROUND TOWN

rence Luckinbill & his wife Robin Strasser play the leading roles. Mon, Tues, Wed, Fri, Sat at 8; mats Wed & Sat at 2 p.m.; Sun at 3 p.m. Eugene O'Neill Theater, 230 W 49th (246-0220).

**A Chorus Line**—Every generation needs its own backstage legend, and this one is a worthy descendant of 42nd St. Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

**The Crucifer of Blood**—A new Sherlock Holmes mystery play starring Paxton Whitehead, directed by Paul Giovanni who based it on Doyle's writings. Timothy Landfield plays Dr. Watson and Glenn Close the female lead as Irene St. Clair. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Sun at 3 p.m. Helen Hayes Theater, 210 W 46th (246-6380).

**De-On** Second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, andearing, and gently funny. Tues thru Sat at 8; mat Wed, Sat at 2 p.m., Sun at 3. Morosco, 217 W 45th (246-6230).

**Dancin'**—Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dance. What doesn't work is the two side by side, like interecine Siamese twins. The proximity of popular dance gives ballet an air of pratfalls; ballet retaliates by making pop dancing look facie, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whimpering rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (247-0472).

**Deathtrap**—Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to tell you into a false security. The plot, however, is impossible. With Stacy Keach, Marian Seldes, and Elizabeth Parrish. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

**Dracula**—Among Edward Gorgey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cuteness instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Dennis Rosa misdirected. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

**Eubie!**—Based on songs by Eubie Blake, revue is a nice old-fashioned black musical of the kind we could have seen with rapture on Broadway some four or five decades ago. There is talent here and there is fun to be had. But if you can get into *Am! Misbehavin'* you can see the same sort of thing brought brilliantly up-to-date. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ambassador, 215 W 49th (541-6490).

**Gemini**—Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

**Grease**—Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any *Romberg* operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Brich's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**I Love My Wife**—The Smothers Brothers are now appearing in this tale of wife-swapping in Trenton,

done as a series of skits, with a Cy Coleman score and a director, Gene Saks, even brings the orchestra onstage to mess around in the action. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Ethel Barrymore, 243 W 47th (246-0390).

**The Kingfisher**—Rex Harrison and Georga Rose are effective in this new play by William Douglas Home, starring Claudette Colbert. This is a very tired, late bird, and could not even catch a worm. The play, itself, says, buckles, and totters all over the place, and lacks of wit, matched by lack of taste. It concerns a successful novelist who, 50 years back, lost the girl he loved, and now meets her again. Most amazing is that the able Lindsay Anderson, who has hitherto directed only worthy plays, should have staged this sorry thing without any distinction. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. Thru 5/13. Biltmore, 261 W 47th (582-5340).

**A Meeting by the River**—Keith Baxter, Simon Ward, Siobhan McKenna, and Sam Jaffe in a new play by Christopher Isherwood and Don Borchardt, set in a monastery in India, about two brothers, one a Hollywood director and the other a novice monk, who meet after a long time and then go their separate ways; directed by Albert Marre. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. Thru 4/14. Palace, 1564 Broadway (757-2626). (Closed).

**Oh! Calcutta!**—Revival of the musical devised by Kenneth Tynan. Sketches by Jule Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed, Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. Edison, 240 W 47th (757-7164).

**On Golden Pond**—Frances Sternhagen and Tom Aldredge in a comedy by Ernest Thompson which focuses on an elderly couple visiting their summer home in Maine. Directed by Craig Anderson. Mon thru Sat at 8; Wed & Sat mat at 2 p.m. New Apollo Theater, 234 W 43rd (921-8558).

**Servant**—Musical based on Jorge Amado's *Donna Flor and Her Two Husbands*, with Tovah Feldshuh, P.J. Benjamin, and Michael Ingram. Com. lyrics, and music by N. Richard Nash and Mitch Leigh. Directed by Art Weill. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. Broadway, Broadway & 53rd (247-7250).

**Spookshow**—Stewart Parker's Irish play is endowed with oddity of charm and punning, some of which is sophomoric but likeable, and some truly inventive, witty and humane. You have to fancy a work that, though it occasionally runs out of everything else, never loses its brio, or allows its cheerfulness to imply that every silver lining does not have a cloud. All production values are delightful, including fine cycling from the entire cast. Kenneth Frankel has directed with a resourcefulness that stays well above mera cleverness. Tues thru Sat at 8; Wed & Sat mat at 2 p.m. Runs thru 4/29. Circle in the Square, 1633 B'dway (581-0720).

**Sweeney Todd**—Sweeney Todd thinks big and delivers big. In music, it strives for opera, in visuals, it overwheims; in words, it seems to aim at searing social comment. The result, in many ways, is a short of the intention, and a certain coldness cannot be denied to this Stephen Sondheim/Harold Prince musical. Still, Angela Lansbury's performance and the work of several other talented people make this musical Grand Guignol a provocation, if not necessarily gripping, occasion. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st W of B'dway (586-6510).

**They're Playing Our Song**—Neil Simon's musical comedy about a work-obsessed tunesmith and a wisecracking, Jewish-style urban neurotic collaborator (Robert Klein and Lucie Arnaz). An ensemble of three men and three women act as alter egos for the stars. Klein is a truly funny comedian, and Lucie Arnaz, whose raspy speaking voice is off-kilter, has a raucous singing voice which is rousing. Composer and lyricist are Marvin Hamlisch and Carole Bayer Sager. Douglas W. Schmidt's sets and projections are as cute as they are clever; Tharon Muser's lighting is inventive. Robert Moore's direction is, perhaps, needlessly, overamplified. Mon thru Sat at 8; mats Wed & Sat at 2. Imperial, 245 W 45th (265-4311).

**Whoopie!**—This revival of the 1928 musical offers manifold but uncomplicated delight, and there are



## AROUND TOWN

far better songs here (by Gus Kahn and Walter Donaldson) than in any Broadway show. There is an endearing cast—Charles Repole, Catherine Cox, J. Kevin Scannell, Franc Luz, and Leonard Drum, with several more not far behind. If here and there a new mock innocence overabundantly displaces the real, old one—well, mock turtle soup is not such a bad dish either. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. ANTA, 245 W 52nd (246-6270).

**Wings**—Arthur Kopit's play starring Cinnamon Cummings in the role of aviator Emily Stilson. John Madden directs. Compared to this play, almost everything else on Broadway is mere horseplay, however gorgeously caparisoned. It ripples and shivers with truth, and, helped inestimably by Miss Cummings, stretches the imagination while never missing the heart. Mon thru Sat at 8 p.m., mats Wed & Sat at 2 p.m. Lyceum, 149 W 45th (582-3897).

**Zoot Suit**—Luis Valdez's musical play is loosely based on the 1942 Steeple Lagoon murder in Los Angeles of a Chicano youth, and its Mexican Americans are all fearless, intelligent, and witty. Concomitantly, every Anglo (with two exceptions) is a sneering or snarling Chicano-hating beast. The production drips with well-meaning inaptitude, but it is not free from unappealing calculation either. The whole thing falls abysmally short of its vast subject—racial injustice. Tues thru Sat at 8, mats Wed & Sat at 2. Winter Garden, 1634 B'way (245-4878).

### OFF and OFF-OFF BROADWAY

**Acme Repertory**—H. Ibsen's *Hedda Gabler*, G.B. Shaw's *Mrs. Warren's Profession*, and Peter Shaffer's *Black Comedy*, directed by J.P. Duffly. Thurs thru Sun, 5/27. The Cubiculo, 414 W 51st (279-9321).

**Am I Asking Too Much?**—Judith Jansson and Bernard Las star in a musical written and directed by Ken Rubinstein. 4/3-22 at the Fashion Institute of Technology, 7th Ave & 27th St, then, 4/26-5/13, at the Henry St Playhouse, 456 Grand St (279-3721). All performances at 8 p.m.

**Arms and the Man**—G.B. Shaw's work, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 4/22. West Side Repertory, 252 W 81st (666-3521).

**The Bad Taste Players Comedy Revue**—Presented by the Script Development Workshop 4/6-8, 4/13-15, 4/20-22. StageLight Theater, 218 W 48th (757-2230).

**Big and Little**—Botho Strauss's play, staged by Daniel Freudenberger, starring Barbara Barrie. Sets by Barbara Nessum. Thurs thru Fri at 8; Sat at 3 & 8; Sun at 3 & 7:30. Marymount Manhattan Theater, 221 E 71st (730-0794).

**Biography: A Game**—Max Frisch's comedy, about a middle-aged professor and Everyman. Tues thru Sat at 8; Wed & Sat mats at 2; Sun mats at 3 p.m. thru 4/29. Westside Theater, 407 W 43rd (239-7177).

**The Birds**—Revival of Aristophanes's work in the Walter Kerr translation, directed by Renos Mandis. Thurs thru Sun, 4/8. LaMama, 74 E 4th St (475-7710).

**Buried Child**—Sam Shepard's play set on an Illinois farm, directed by Robert Woodruff. Our drama critic, John Simon, liked it "very much." Tues thru Fri at 8; Sat at 8 & 10; Sun at 3 & 7:30. Thru 4/15. Theatre de Lys, 121 Christopher St (924-8782).

**The Circle**—W Somerset Maugham's comedy, directed by Thomas Leach Summa, 4/4-9, at 8 p.m. 4/15, at 3 p.m. Heritage Theater, 15 Gramercy Park So (228-0900).

**The City Suite**—Keith Levenson's work about nine young adults. Thurs thru Sun at 8; Sat & Sun at 3 p.m. Thru 4/29. Park Royal, 23 W 73rd (787-3981).

**CSC Repertory**—John O'Keefe's *Wild Oats*, written in 1791, deserves to live on. There is something powerfully satisfying about a forgotten old play by an old forgotten playwright being rediscovered and proving a fresh delight. The two Christophers, Martin and Barnes, who directed it, keep the plot spinning with appropriate dizziness and genuine inventiveness. You could do a lot worse than reap these *Wild Oats*. Tues thru Fri at 8; Sat at 7 & 10-15; Sun at 3 & 7 p.m. thru 4/22. Marquis of Keith, by Frank Wedekind, now in repertory. CSC Repertory, 136 E 13th St (677-4210).

**The Day They Traded Seaver**—A play by Joel Shatzky, directed by Dino Nazzano. Wed thru Sat,

thru 4/7. SoHo Artists Theater, 465 West B'way (473-2954).

**Double Bill**—*Flight and The Legacy*, a life of Gertrude Stein, by George Whitmore, directed by David Csontos. Thurs 4/9 Fri & Sat at 10:30; Sun and Mon at 7:30. 18th St Playhouse, 145 W 18th (242-3900).

**Double Bill**—Ernst Muller and Bill Bruhl's *Such Tunes as Killed the Cow*, and *Different Ends of the Rainbow*. Sun & Mon, Thurs 5/28. Newfoundland Theater, 6 W 18th (255-4991).

**Drama Committee Repertory**—Voltaire's *Candide*, Thurs thru Sun; Melville's *Bartleby the Scrivener*, Fri thru Mon; Gogol's *Dead Souls*. Sat thru Wed—all in rep, 4/7-5/20. Theater, 17 W 20th (929-8377).

**Duel**—A romantic opera with contemporary rock score, exploring the relationship between Percy B. Shelley (Tom Westerman) and Lord Byron (Stan Wilson) while in self-imposed exile in Italy. Wed thru Fri at 8; Sat at 5 & 9; Sun at 3 p.m. 4/4-29. Lion Theatre Company, 422 W 42nd (279-4200).

**The Election of Benjamin**—Gordon Chater in a play by Steve J. Spears, directed by Richard Wherrett, about a homosexual transvestite. Tues thru Sat at 8; Sun at 3 & 7:30; Sat mat at 2. Theatre Four, 424 W 55th (246-8545).

**An Enemy of the People**—Henrik Ibsen's classic, 4/6, 7, at 8 4/8, at 2 p.m. 1010 Park Ave (288-3246).

**Eyes of the Heron**—Irene Maria Fornes's play about life in a 14th century harem. 4/23-5/20. INTAR, 420 W 42nd (695-6134).

**Fair Play For Eve**—Musical satire by Paul Rawlings and Jerry Markoe, directed by Robert Engstrom. Wed thru Sat, thru 4/7, at 8 p.m. ATA Theater, 314 W 54th (664-9142).

**Family Business**—Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but interracially embittered sons is a homosexual. The acting of a cast of six is remarkable. Tues thru Fri at 8; Sat 7 & 10; Sun 3 & 7. Astor Place Theater, 434 Lafayette St (254-4370).

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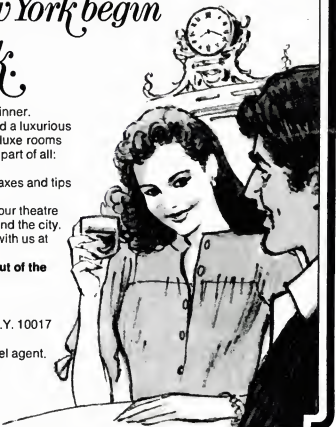
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# The Biltmore



## AROUND TOWN

**The Fantasticks**—Musical based on the Rostand play, in its 25th year and the end is not in sight. Has spawned plenty of on-Bowley talent. Tues thru Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (674-3838).

**Flagship**—Donald Woliner's play, directed by Steve Kaplan, in which a twice at TV, the news, and Madison Ave. Thurs thru Sun, thru 4/22. Manhattan Punch Line, 260 W 41st (279-4200).

**The Four Twines**—Copi's play, directed by Kelly English. Wed thru Sat, 4/4-28, at 8:30 p.m. ATA Theater, 314 W 54th (279-4200).

**4th Wall Rep**—Joan Harvey's *In the Beginning*. Thurs thru Sat at 8 p.m. *Off the Wall*, comedy-satire revue, Thurs thru Sat at 11:30 p.m. Truck and Warehouse Theater, 79 E 4th St (254-5060).

**Good Leads at Heart**—The National Youth Theatre of Great Britain performs in Peter Terson's play. Tues thru Sat at 8 p.m. *Off the Wall*, comedy-satire revue, Thurs thru Sat at 11:30 p.m. Truck and Warehouse Theater, 79 E 4th St (254-5060).

**Homeland**—A play about South Africa and the USA by Satealo Mareli and Steve Friedman, directed by Denny Partridge. Thurs thru Sun at 8; Sat & Sun at 4 p.m. 4/5-22. NYTE, 62 E 4th St (868-3333).

**The House of Blue Leaves**—John Guare's comedy, 4/5-9, 4/12-14. Production Company, 249 W 4th (691-7359).

**I'm Getting My Act Together and Taking it on the Road**—The Cryer/Ford musical, directed by Word Baker. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7 p.m. Circle in the Square Downtown, 159 Bleecker St (254-6330).

**The Importance of Being Earnest**—Oscar Wilde's comedy, directed by Alfred Grogold. Tues thru Sun at 8; mats Sat & Sun at 2:30, 4/5-22. Equity Library Theatre, 103rd & Riverside Dr (663-2028).

**In the Summer House**—Jane Bowles's play, directed by Neal Weaver. Thurs thru Sat at 8; Sun at 3 p.m. thru 4/15. Meat & Potatoes Co., 58 W 39th (391-2346).

**Jack London, the Man From Eden's Grove**—A one-man show written and acted by C.R. Portz. Thurs

thru Sun, thru 4/8. All-Craft Community Theater, 23 St Marks Pl (477-0993).

**Jarvis's Roommate**—John Cromwell's play, directed by John Mills. Fri thru Sun, thru 4/8. Gene Frankel Theater, 38 W 82nd (581-2775).

**Joan Cactus Repertory**—*As You Like It*, at 3 p.m. 4/7 at 7:30. Tennessee Williams's *In the Bar of a Tokyo Hotel*, at 10:30; 4/6 at 7:30. *Ionesco's Exit the King*, at 7:30; 4/7 at 10:30; 4/8 at 3 p.m. Bouwerie Lane Theater, 330 Bowery (677-0060).

**The Last Days of Menkin**—A new musical by Red Mole Enterprises, the troupe of entertainers from Wellington, New Zealand. Thurs thru Sun at 8 p.m. 4/5-22. Theater for the New City, 162 Second Ave (254-1109).

**Little Blue Stars**—Nijinsky, 1919—Play by Faustino Rothman. Tues thru Sat at 7:30; Sun at 4:30. Thu 4/11. 18th St. Playhouse, 145 W 18th (362-9608).

**Manhattan Theater Club**—Odon von Horvath's *Don Juan Comes Back from the War*, directed by Stephen Pascal. 4/3-5/6. John Hopkins's *Losing Time*, starring Shirley Knight and Jane Alexander, directed by Ed Sherin. Thru 4/22. Club, 321 E 73rd (472-0600).

**Medicine Show Rep**—Shipping Out, a fugitive comedy, and Frogs, a cabaret musical, Fridays & Saturdays in rep, thru 4/28, at 8 p.m. Newfoundland, 8 W 18th (255-4991).

**A Month in the Country**—Turgenev's play, directed by J. Perry McDonald. 4/2, 4/6-8. Cuban Cultural Center, 601 W 51st (560-8201).

**My Old Friends**—Maxine Sullivan in a musical with book, lyrics and music by Mel Mandel and Norman Sachs, directed by Philip Rose. Tues thru Sun at 8; mats Sat & Sun at 3. Thru 4/8. Orpheum, 126 Second Ave (260-8480). Reopens 4/12 at 22 Steps, 48th & Bdwy (541-6162).

**1000 Years of Jazz**—Musical revue uniting The Legends of Jazz and the Original Hoofers. Tues thru Sun, thru 4/8. Entermidea, 189 Second Ave (475-4191).

**The Passion of Dracula**—A totally new version of the Count's adventures (vastly preferable to the on-

Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun at 3 & 8 p.m. Cherry Lane Theater, 38 Commerce St (989-2020).

**Prometheus Bound**—The Aeschylean drama depicting the downfall and punishment of the god who stole fire from the gods and gave them to mankind. 4/2, 5-9, at 8 p.m. Trinity Players, 188 W 100th (724-7192).

**Rat's Nest**—Neil and Joel Cohen's comedy about a pack of smalltime weirdos, (Tom Nardin, Ken Larsen, and Richard Mendenberg) directed by Michael Murphy. Wed & Thurs at 8; Fri & Sat at 8 & 10; Sun at 8 p.m. Courtyard Playhouse, 39 Grove St (679-2615).

**Repertorio Espanol**—*Bodas de Sangre*, *La Celestina*, *Romeo y Julieta*, *Te Juro Juana Que Tengo Ganas*, *La Fiebre*, *Los Japoneses*, *No Esperar*, and *Jardin de Otono*—all in Spanish, in rotation, thru August. Gramercy Arts, 138 E 27th (for time and dates 889-2850).

**Say Goodnight, Gracie**—A new comedy by Ralph Pape, directed by Austin Pendleton, about "some 60's kids not quite ready for the 80's." Mon, Wed, Thurs, Fri, at 8; Sat at 7 & 10; Sun at 3 & 8. 78th St Theatre, 236 W 78th (595-5240).

**Shelley's**—A musical about the life and work of the British poet, written and directed by Morna Murphy, music by Ralph Martell, lyrics by Percy B. Fri at 8; Sat at 5 & 7:30; Sun mat at 3. Thru 4/8. Carter Theater, 250 W 43rd (391-1880).

**She Stoops To Conquer**—Oliver Goldsmith's classic, directed by E. Grayson-Grossman. Fri thru Mon, thru 4/14. Shandol, 137 W 22nd (243-9504).

**SoHo Rep**—October 12, 410 B.C. 4/8, 13, 20 at 8:30; 4/7, 14, at 7 p.m. 4/8 at 7:30; 4/15, at 4 p.m. SoHo Rep, 13 Mercer St (925-2588).

**Song Night in the City**—Musical revue exploring a fantasy world of cabaret; directed by John Braswell. Wed thru Sun at 8 p.m. 4/4-29. Westbeth, 151 Bank St (989-0355).

**Spectrum Theater**—*The Storm*, Alexander Ostrovski's 19th century play. Thru 4/7. J. M. Barrie's The

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## AROUND TOWN

**Admirable Crichton.** Thru 4/14. Eugene O'Neill's *Long Voyage Home* and *In the Zone*, 4/4-15. Calvary Church, 277 Park Ave So (475-5529).

**Squat Theater Rep.**—Franz Xavier Kroetz's *Men's Business*. Thru 4/18 at 8:30. *Pig, Child, Fire!* Squat Theater, 256 W 23rd (691-1238).

**Star at the Stake.**—Andras Suto's historical drama set in the time of the Protestant Reformation, directed by Pamela Caren Bilig. Wed thru Sun thru 4/29. Threshold Theater, 426 Lafayette St (673-2222).

**Time Again.**—Pamela Rivlin plays a ten-year-old who remembers her past in a musical by Allan Riser and James Campodonico. Directed by Don Price. Sun thru Tues at 8 p.m. 4/8-5/1. Troupe Theater, 335 W 39th (244-9699).

**Tip-Toes.**—George and Ira Gershwin's 1925 musical comedy (in which neither of the brothers had reached his gorgeous stride) has a cast which is a total washout except for one or two dancers. The leads, Georgia Engel and Russ Thacker, are even less than the sum of its parts. The prosthetic orchestrations, along with the poverty-stricken sets, remain uncredited. The more items remain uncredited in the program, the more we are in for trouble. Thru 4/8. Brooklyn Academy of Music, 30 Lafayette Ave, Bklyn (636-4100).

**Tripletale.**—Three plays by George Bernberg, directed by Jane Stanton—*The Promiscuous Umbrella*, *Wanting*, and *Hands Off*. 4/5-8, 12-14. Wonderhorse, 83 E 4th St (533-5888).

**Tropical Tree.**—A modern Japanese *Electra*, by Yukio Mishima, with an all Asian-American cast, directed by Jon Teta. Thurs thru Sat at 8; Sun at 3 p.m. 4/5-22. The Open Space, 64 Wooster St (966-3729).

**Twelfth Night.**—Shakespeare's comedy about love and mistaken identity. Thurs thru Sun, thru 4/8. 3 Muses Theater, Ansonia Hotel, 73rd & Bdway (242-3900).

**Umbetha.**—A Zulu version of *Macbeth*, performed by a cast of 40 from Africa's Phe Zulu Theatre Company, created by and starring Welcome Msomi. Directed by Philip Msomi. Tues thru Thurs at 8; Sun at 7:30, mats Sat at 3 p.m. From 4/9. Entermédia Theater, 189 2nd Ave (475-4191).

**Vanities.**—Three girls from Texas grow old but not up. Jack Heller's attractive and nicely observed play covers familiar ground (*The Group*, *Grease*, etc.), but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Patricia Miller) gives the work cogency and wit. Westside Theatre, 407 W 43rd St (541-8394).

**The Witch.**—Ferenc Molnar's play at 1:15, Tues thru Fri, 4/3-20. Quagh Lunchtime Theater (bring your lunch), Hotel Diplomat, 108 W 43rd (221-9088).

### MISCELLANY

**Boatman.**—Wed thru Fri at 7; Sat at 7 & 10; mats Wed & Sat at 2; Sun at 3. Lunt-Fontanne, 205 W 46 (586-5555).

**Jacques Brel Is...**—A revival of the Brel musical compiled by Eric Blau and Mort Shuman, with Elly Stone and Joe Massell in the roles they originated years ago. Wed thru Sat at 11:30 p.m. 4/4-13, 4/16, 7, at 8 p.m. Beacon, Bdway nr 74th (874-1717).

**Mummenschanz.**—Mime troupe. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3 p.m. Bijou, Bdway at 45th (221-8500).

**Shindig.**—The sounds of the sixties live, on stage, in concert. Wed thru Fri at 8 p.m. Sat at 2, 7 & 9:30 p.m. Sun at 3 & 7:30 p.m. Downstairs at City Center, 131 W 55th (248-8997).

### New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 966-5872, Monday through Friday, 12:30 to 6:30 p.m. New York Magazine will be happy to advise you.

## After Dark

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## AROUND TOWN

tainers start their stuff at 9 p.m.; Fri & Sat at 9:30 and midnight. Dancing to instrumental trio. Closed Mondays (532-9297).

**Barbizon Plaza Library**—6th Ave., betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m. to 3 a.m.; Sun, 8 p.m. to 2 a.m. (247-7000).

**Brandy's II**—84th & York. Supper club of wood, brick, and Commodore Hotel fixtures. Touch dancing nightly (879-5299).

**Cachaca**—403 E 62nd. Mirrors, dining at marble-topped tables, dancing, potted palms, gray velvet Chesterfield sofas (688-8501).

**Catch a Rising Star**—1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

**La Chansonnette**—890 Second Ave. Rita Dimitri performs Monday thru Saturday. The Chansonnette Trio plays for dancing nightly (752-7320).

**Chateau Madrid**—48th St & Lex. "Brazilian Fantasy," a musical revue at 9:30 & midnight, Sat at 8:30, 11:30 & 1:30. Closed Mon (752-8080).

**Comic Strip**—1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment. Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

**Copacabana**—10 E 60th. Restaurant-discotheque with disco-group entertainment. 4/6, 7, The Raes. 4/11-15, Robin Williams (of Mork & Mindy). **Copa-Disco**: Huge dance floor, Fri & Sat only, 10 p.m. to 4 a.m. (755-5010).

**David K's Aquarium Lounge**—1115 Third Ave. Singer/pianist Hugh Shannon here nightly. Tues thru Sun from 9 p.m. thru 2 a.m. (371-9090).

**Dionysos**—304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor and international cuisine (758-8240).

**Hippopotamus II**—405 E 62nd. An attractive place with a fireplace, an English club atmosphere, and a fine chef. Disco-dancing from 10 to 4 a.m. nightly (486-1566).

**Improvisation**—358 W 44th. Comics and singing waitresses all night long, seven days a week; food, total informality (765-8268).

**Jimmy Weston's**—131 E 54th. Mon thru Sat, at 10 p.m., midnight, and 2 a.m. The Tommy Furtado Trio plays Tues thru Sat, and the Bernie Leighton Quartet, Sun & Mon evenings (838-8384).

**Les Mouches**—260 11th Ave. Cabaret, with adjacent disco. 4/4, Judy Kreston 4/6, Jose Kunitz & Richard Burke. 4/11, Jaime De Roy. Shows at 11 p.m. (695-5190).

**One Fifth Avenue**—Tues thru Thurs, Sat & Sun, pianist Al Haig holds forth. Mon & Fri, the Downtown Blue Blowers, all six of them; from 9:15 to 2 a.m. (260-3434).

**Rainbow Grill**—65th floor, Rockefeller Plaza. Viva! Viva! revue with seven chorus girls and five chorus boys. Between & after shows—disco-dancing to a light show (757-8970).

**Rainbow Room**—65th floor, Rockefeller Plaza. Exclusive, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his Orchestra play nightly, except Monday. (757-9090).

**Reflections**—40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (688-3365).

**Le Refuge**—309 E 83rd. Charming French dining place with live baroque guitar and harp music, nightly, from 7 p.m. (861-4505).

**Roma di Notte**—137 E 55th. Italian nightclub, with caves for dining, and for dancing, the Roma Eighty-Eight. Wed thru Sat, strolling musicians also entertain (832-1128).

**Roseland**—239 W 52nd. Enormous ballroom open for dancing Wed, Thurs & Fri from 5:30; & weekends from 2:30. American & Latin bands, with Ruben Hernandez officiating at the disco's midnight sessions, Wed, Fri & Sat (247-0200).

**Sirocco**—29 E 29th. Greek-Israeli nightclub starring Aris San and his musical review, preceded and followed by disco music and a light show nightly. Closed Mondays (683-9409).



## AROUND TOWN

**Touchee**—190 Third at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

### THE HOTEL ROOMS

**Biltmore**, 43rd & Madison (687-7000). **Under the Clock**: The Phyllis Brothers, an instrumental duo for dancing from 8 to 1, Mon thru Fri.

**Carlyle**, Madison Ave & 77th (744-1600). **The Cafe**: Through the end of June, singer-pianist Bobby Short, with Beverly Peer on bass & Eugene Garmage on drums. **Bemeimans Bar**: Pianist Barbara Carroll entertains Mon thru Sat from 9:45 to 1 a.m.

**The Drake**, Park Ave at 56th (421-0900). **Shepherd's**: Jocelyn Jocyia in *French Feelings*, a continental revue.

**New York Sheraton**, 7th Ave at 59th (247-8000). **Sally's**: Thru 4/21, Expo. **Faistaff**: Pianist Judith Keithley, 5 to 10 p.m.; pianist Jennifer Scott, 10 p.m. to 1 a.m.

**Pierre**, 5th Ave & 61st St (638-8000). **The Cafe**: A rich and irresistible room. The Rene Martel Trio in a season of continental music for dining and dancing, Tues thru Sat, 8 to midnight. A pianist takes over Sunday and Monday.

**Piazza**, Fifth Ave at 59th (759-3000). **Edwardian Room**: Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

**Sheraton Centre**, 52nd and 7th (581-1000). **Lion's Share**: Mon thru Sat, strolling violinists Barbara & Joseph. **Bridges**: Mon thru Sat, singer Liz Marks. **French Quarter**: Mon thru Sat, the Sal Matthews Sextet; Daryl Sherman trio.

**Sherry-Netherland**, 781 Fifth Ave (355-2800). **Le Petit Restaurant**: Pianist/composer/arranger Earl Rose plays from 8 to 1 a.m.

**St. Regis Sheraton**, 5th Ave & 55th (753-4500). **Old King Cole**: Continuous dinner/dance music, Ray

Hartley, pianist, Mon thru Fri, 5:30 to 8 p.m. The Peter Duchin Quartet headed by pianist Bob Page, 8 p.m. to 1 a.m., Fri & Sat, 9 p.m. to 2 a.m.

**Waldorf-Astoria**, 49th St & Park Ave (355-3000).

**Sheh Abbas**: Exquisite Persian room crammed with mosaics & mirrors, featuring caviar, and entertainment by pianist Gary Adams from 7 p.m. to 1 a.m. **Peacock Alley Lounge**: Cole Porter melodies played on his own piano, Tues thru Sat, 7:30 to 12:30 a.m. by pianist Jimmy Lyon.

### JAZZ—ROCK—GUITAR, ETC.

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Call for latest information as to when and where they're playing.

**Alf's Alley**—77 Greene St. Rashied Ali, the owner of this valued showcase for vital new jazz, brings his own band for a stay 4/3-7. It's called the Funky-freeboppers, which covers just about everything. Jaki Byard's Apollo Stompers still stomp on Mondays (226-9042).

**Arthur's Tavern**—57 Grove St. On Monday nights, 9:15 until 1 a.m., this cozy neighborhood bar rings with the vigor of amateur Dixieland, in its 18th year, it's the longest running gig in New York, and always packed. Mable Godwin at the piano, Thurs thru Sat, 9:30 to 3:30 a.m. (242-9468).

**Assembly**—16 W 51st. Restaurant, with entertainment by Marty Berne, pianist, who has thousands of songs at his fingertips (581-3580).

**Back Porch**—488 Third Ave. Dardanelle, an enchanting pianist, singer, and vibraphonist who swings and lolls simultaneously, converts this restaurant into a boite Tues thru Sat (685-3828).

**Ballroom**—Thru 4/7, singer Karen Mason, twice nightly at 8:30 & 10:30, Tues thru Sat (473-9367).

**Beefsteak Charlie's**—12th & 5th Ave. 4/4-7, Warren Chisness and Chuck Wayne, on vibraphone & guitar.

Wed & Thurs at 9 & 11; Fri & Sat at 10:30 & 12:30 (675-4720).

**Bottom Line**—15 W 4th St. 4/2, The Big Laff Off, comedy competition. 4/3, 4, The Police. 4/6, 7, Horslips (228-6300).

**Carnegie Tavern**—165 W 56th. Jazz pianist Ellis Larkins, known for his crystal touch, lilting swing, enormous repertoire, and short sets, is well worth hearing. And he plays on possibly the best instrument in town, an August Foster piano, 8 to midnight (757-9522).

**Christy's Skylite Gardens**—64 W 11th. Charming restaurant filled with plants and skylights. (673-5720).

**The Cookery**—University Pl at 8th St. Alberta Hunter, the 83-year-old singer, gets better and better, her repertoire more varied. Tues thru Sat. Brooks Kerr entertains Sun & Mon, with Al Hall on bass (674-4450).

**Cooper's**—130 W 36th. French cuisine is featured, and pianist Robert Kondor entertains nightly except Sun (244-2828).

**Crawdaddy**—45th St & Vanderbilt. Johnny Mince Ino performs in this New Orleans restaurant 6 to 11 p.m. Mon thru Fri (687-1860).

**The Duplex**—55 Grove St. 4/3, 10, 17 & 24, Powell & La Rocco. 4/4, 11, 18 & 25, Ruby Rims. 4/4, Alix Onicotti. 4/6, 7, Lois Sage. 4/8, Jose Quinones. (243-9306).

**Eddie Condon's**—144 W 54th. Nightly, except Sun, 9:30 to 3 a.m. Balaban & Cats. Sun, pianist John Bunch leads a quintet from 8:30 to 1:30 a.m. (265-8277).

**Grand Finale**—210 W 70th. *Tan Shoes and Pink Shoelaces*, a memory revue with a look at the influence TV, movies, and music had on those growing up in the 50s & 60s. Tues thru Sun, 4/2-29. (221-3600).

**Hors D'Oeuvre**—One World Trade Center. Mon thru Sat, pianist Don Coates from 4:30, Marty Napoleon Trio for dancing from 7:30, alternating with Bill Jones. Sun & Mon, Robert Paige Trio (938-1111).

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## AROUND TOWN

**Jazzman Society-14** E 23rd. Jamming Wed thru Sat in a penthouse loft, with frequent guest stars including the regulars. The atmosphere is unrelatable and the music engaging (477-3077).

**Knickerbocker Saloon-33** University Pl. Atmospheric jazz end dining room with music starting at 10 p.m. Tues thru Sat. From 4/3, Billy Taylor, pianist, with Victor Gaskin on bass (228-8490).

**Lone Star Cafe-61** Fifth Ave. A hangout for homebased Texans. 4/2, 3, Vassar Clements. 4/4, 5, Red Neck Jazz Explosion. 4/6, 7, Cobble Mountain Band (242-1664).

**Marty's-Third** Ave. at 73rd. Bucky Pizzarelli, the elegant seven-string guitarist teams up with Siam Stewart, one of jazz's most eminent bassists (and master of a sing-along arco style), 4/2-7. Their repertoire covers the gamut of ballads and jazz standards. 4/9-14, jazz pianist Adam Macowicz (249-4100).

**Michael's Pub-211** E 55th. Singer Fran Warren, thru 4/7, backed by Michael Renzi and a band of six. 4/10-28, the legendary song stylist Sylvia Sims salutes the music of Cy Coleman. On Mondays, Woody Allen indulges in wish-fulfillment with his clavier (758-2272).

**Monsignore II-61** E 55th. An altogether superior restaurant with an imaginative menu and excellent service. The food has an Italian accent, but there is a strolling guitarist (Ricardo Roda) who sings love songs in a half dozen languages (355-2070).

**Nickels-227** E 87th. Cozy ambience and good food. Customers can sing along with Jerry Scott at the piano, from 8:30 (794-2531).

**Oliver's-141** E 57th. English-type restaurant, with music nightly by one of three excellent singer/pianists, Diana Rogers, Tim Butler, or Elaine Francis, from 8 p.m. to midnight (753-9180).

**OLuney's-915** Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9. Sun from 8 to for bluesgrass (751-5670).

**Onda's-160** E 48th. Split-level supper club. Spotlighted are the Jimmy Taylor Quartet and jazz songstress Joanne Nurns, alternating with pianist Baba Mota, from 7 nightly except Sunday (752-0200).

**The Other End-149** Bleeker. Robben Ford, a gifted young guitarist—more gifted than his fabled namesake—would lead you to believe—makes his local debut on 4/2-3. Joe Ely, a folk singer from Buddy Holly's hometown, takes over 4/5-7 (763-7030).

**Ponta's-39** Desbrosses St. Italian cuisine. The homey atmosphere of the always crowded Italian restaurant is enhanced by guitarist Dino Palermo, who serenades the tables with the aid of two violinists, Frank and Andy. Closed Sundays (226-4621).

**Red Blazer Too-1576** Third Ave. nr 88th. Mon, James A Cordes; Tues, the New Orleans Nightwinks; Wed, the Original Traditional Jazz Band; Thurs, the Sol Yaged Quartet; Fri, Betty Comon, with John Buchanan's Speakeasy Jazz Babies; Sat, the Bob Cantwell Stompers (878-0440).

**Rene Sweeney-128** W 13th. Singer Inna Masaleva, 4/7. Singer/pianist Sam, Bob Janz, 4/4, 5, 4/8, 8. Don Bugarelli, 4/10-12, singer/composer/pianist Don Yowell. Wed thru Sat, thru 4/14, singer Barbara Cook (691-0900).

**Sweet Basil-88th** Seventh Ave. So. 4/3-7 Chico Hamilton and his quintet supply music from 10 p.m. (242-1785).

**Tramps-125** E 14th. 4/5-29, singer Laura Beechman. Thurs & Fri, 4/5 to 4/10 & midnight (777-5077).

**La Vert-Galant-109** W 46th. French restaurant with a warm distinguished ambience abetted by the voice and piano of Buddy Barnes, an expressive cabaret performer with a particular affection for Cole Porter (582-7989).

**Village Gate-160** Bleeker St. 4/5, 7, 13, 14, McCoy Tyner. Septet. Sun, Bob Janz, 4/4, 5, 4/8, 8. Concert start at 7 p.m. Tues, Daphne Hellman with her harp and her trio, from 9 p.m. (475-5120).

**Village Vanguard-178** Seventh Ave. So. 4/3-8, the Horace Silver Quintet. 4/10-15, the Zoot Sims Quartet. The Mel Lewis Orchestra is in residence Mondays (255-4037).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS  
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## Special Events

**Ringling Bros. and Barnum & Bailey Circus**, Madison Square Garden, (564-4400), 3/26-6/3, 4/3, 4, 5, 10:30 a.m. & 2:30, 4/8, 1:30 & 7:30; 4/7, 10:30 a.m., 3, & 8, 4/8, 1:45, 1/9, 10:30 a.m., 7:30; 4/10, 10:30 a.m. & 2:30.

**Spring Flower Show**, at New York Botanical Garden, Southern Blvd., at 200th St. (220-8777), in the Conservatory, open daily ex. Mon. 10 a.m. to 4 p.m. **I'm O.K. Health Fair**, 4/2-8. Free health-screening and educational services at 110 sites in metropolitan area. Hotline for details: (212) 985-9900, thru 4/6 only.

## Concerts

### Monday, April 2

**Maurizio Pollini**, piano, works of Schumann and Chopin, Carnegie Hall, at 8.  
**Gary Kirtpatrick**, piano, Alice Tully Hall, at 8.  
**Gregg Smith Singers**, et al., new music by Polin and Blumenfeld, Carnegie Recital Hall, at 8:30.  
**Zagreb Quartet**, Abraham Goodman Music, 129 W 67th St. (832-8060), at 8.  
**Marsha Heller**, oboe/Hugh Loughran, viola, et al., "The Romantic Oboe," Symphony Space, et al.  
**La Follia di New York Gala Concert**, Lucine Arata, Atarah Hazzan, Anna Riera, sopranos/Carlo Cosutta, tenor/James Morris, bass, et al. Town Hall, 113 W 43rd St. (865-1091), at 7:30.  
**School District No. 10 Concert**, Avery Fisher Hall, 7 p.m.

### Tuesday, April 3

**John Stensell**, organ. Works of Bach, Franck, et al. Alice Tully Hall, at 8.  
**Robert Cohan**, cello/Roger Vignoles, piano. 92nd St. Y., at 8.  
**National Orchestral Association**, David Stahl, conductor, American Brass Quintet. Program includes Mahler's Fifth Symphony. Carnegie Hall, at 8.  
**New York Philharmonic**, Raymond Leppard, conductor, soprano Ellen Shade. Works of Bach, Monteverdi, Cavalli. Avery Fisher Hall, at 7:30.  
**Musée de Meyer Kupferman**, Carnegie Recital Hall, at 8.  
**Rosa Levinson**, works in progress for violin and ensembles. American Theatre Laboratory, 219 W 19th St. (924-0077), at 8.

### Wednesday, April 4

**Boston Symphony Orchestra**, Seiji Ozawa, conductor. Schoenberg's *Gurre-Lieder* with Tatiana Troyanos, James McCracken, Jessye Norman, Kim Scomen, David Arnold, narrator Werner Kemperer. Tanglewood Festival Chorus. Carnegie Hall, at 8.  
**Jaime Laredo**, violin/Arnold Steinhardt, violin/Michael Telle, Kim Kashkashian, violas/Sharon Robinson, cello. All-Mozart program. 92nd St. Y., at 8.  
**Musica Aeterna**, Alice Tully Hall, at 8.  
**Composers Showcase**, Gunther Schuller, conductor; tenor Paul Sperry, cellist Joel Krosnick. New York premieres of works by Druckman, Shapiro, Bourland, Levinson. Whitney Museum, Madison Ave. at 75th St. (974-0600), at 8.  
**Natasha Ghent**, viola/Stewart Powell, piano, works by Soler, Beethoven, Brahms. Greenwich House Music School, 46 Barrow St. (242-4770), at 8.  
**Municipal Concerts Orchestra**, Julius Grossman, conductor, cellist Al McCall. Works of Bach, Vivaldi, Bartok, et al. Shulder Day Center, Boardwalk at W 29th St., Brooklyn, at 1:30.  
**Juilliard Student Concert**, Alice Tully Hall, at 1.  
**School District No. 10 Concert**, Avery Fisher Hall, 7 p.m.

### Thursday, April 5

**New York Philharmonic**, Zubin Mehta, conductor, pianist Alfred Brendel. Works by Schubert and Mozart (Brendel plays Mozart concerti K. 271 and 491). Avery Fisher Hall, at 8:30.  
**Boston Symphony Orchestra**, Carnegie Hall, at 8. Same program as 4/4.  
**Alexia Weissenberg**, piano. Works by Debussy and Ravel. Metropolitan Museum, at 8:30.

**Miguel Angel Grollet**, guitar. Works by Dowland, Bach, et al. 92nd St. Y., at 8.  
**League of Composers**, with The Ensemble, Harvey Solberg, conductor, soprano Lucy Shelton. Works of Wood, Kohn, Cory, et al. Carnegie Recital Hall, at 8.  
**Claire Gussaido**, organ. Grace Church, Broadway and 10th St. (254-2000), at 12:30.

**Billy Taylor**, jazz concert. St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8.

**Friends of Mozart**, CUNY Graduate Center, Basement Auditorium, 33 W 42nd St. (780-4554), at 8.  
**Young Artists in Concert**, Mario Lisanti, tenor/Joseph Poppa, piano. Works of Chopin, Wagner, Bartok, Rachmaninoff. Laureate Room, Hotel Wellington, Seventh Ave. at 55th St. (247-3900), at 7:30.

**Municipal Concerts Orchestra**, William Hudson Community Center, 1320 Webster Ave., Bronx. at 1:30. Same program as 4/4.

### Friday, April 6

**Chamber Music Society of Lincoln Center**, pianist Joie Bolet, guest. Works of Beethoven, Schubert, Franck. Alice Tully Hall, at 8.  
**New York Philharmonic**. Same program as 4/5. Avery Fisher Hall, at 8.  
**Boston Symphony Orchestra**, Avery Fisher Hall, at 8.  
**Musica From Marlboro**, Yefim Bronfman, piano/Shiomi Moroz, violin/Paul Tobias, cello/David Jolley, horn, et al. Works of Brahms, Schubert. Metropolitan Museum, at 8:30.  
**Virginia M. Schultz**, flute. Carnegie Recital Hall, at 8:30.  
**Brooklyn Philharmonia Meets the Moderns**, Lukas Foss, conductor; works by Thorne, Gibson, et al. Forum with Allen Ginsberg, composers, follows BAM, at 8.  
**Claudia Lichtenberg**, violin/Madeline Bloom, piano. Lincoln Center Library, at 4.  
**Gregory Gelman**, violin/Marina Lipmanovich, piano. Brooklyn Conservatory of Music, 140-26 Franklin Ave., Flushing (641-8910), at 8.  
**Westchester Conservatory Symphony**, Gabriel Banat, conductor. Cooper Union, Third Ave. at 7th St. (254-6300), at 8.  
**Aulos Wind Quintet**, St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8.  
**Greenwich House Music School Orchestra Concerts Showcase**, 46 Barrow St. (242-4770), at 8.  
**Sylvan Wind Quintet**, works by American works. St. Luke's Church, Hudson and 11th Sts. (663-8339), at 8:30.  
**Jazz at Noon**, jam session. Derek Smith, piano. StoryTowne, 41 E 58th St. (755-1640), at 12.

### Saturday, April 7

**St. Cecilia Chorus and Orchestra**, David Randolph, conductor. Bach's Mass in B Minor. Carnegie Hall, at 8:30.  
**Tokyo String Quartet**, Lukas Foss, piano. BAM, at 8:30.  
**Miriam Brickman**, piano. Alice Tully Hall, at 8.  
**New York Philharmonic**, Avery Fisher Hall, at 8:30. Same program as 4/5.  
**Chamber Music Society of Lincoln Center**. Same program as 4/8. Paula Cooper Gallery, 155 Wooster St. (877-4390), at 6.  
**Jean-Pierre Rampal**, flute. 92nd St. Y. at 8. Sold out.  
**Columbia University Collegium Musicum**, English 14th-century music. St. Paul's Chapel, Bdway at 116th St., at 8.  
**Liederkreis Foundation Scholarship Winners' Concert**, Carnegie Recital Hall, at 2.  
**George Taylor**, viola, and friends. Carnegie Recital Hall, at 5:45.  
**Columbia University Glee Club**, Alice Tully Hall, at 3.  
**Rebecca La Brocqque**, piano. Carnegie Recital Hall, at 8:30.  
**Musica From Marlboro**, Works of Brahms, Schubert. Washington Irving High School, Irving Place at 16th St. (584-6800), at 8.  
**Chinese Culture Show**, McMillin Theatre, Bdway at 116th St., at 8.  
**Athens String Quartet**. Concert Party, Summit Hotel, Lexington Ave. at 51st St. (752-7000), at 8.  
**Ursula Oppens**, piano. Golden Center, Queens College, Kissena Blvd. at LIE (520-8080), at 8:30.



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## AROUND TOWN

Sunday, April 8

**Jean-Pierre Rampel**, flute/Guarneri String Quartet. Works of Boccherini, Mozart, et al. Avery Fisher Hall, at 8.

**Lazar Berman**, piano. Avery Fisher Hall, at 3.  
**Members of New York Philharmonic**, Henryk Szeryng, conductor/violinist, Rodney Friend, violin. Works of Bach, Mozart, Beethoven. Carnegie Hall, at 3.

**Chamber Music Society of Lincoln Center**, Alice Tully Hall, at 8. Same program as 4/6.  
**Frederica von Stade**, mezzo-soprano. Alice Tully Hall, at 8. Sold out.

**Diapora Yeshiva Band**, music from Israel. 92nd St Y., at 2.

**Petar McCutcheon**, guitar. Works of Handel, Scarlatti, Albeniz, et al. Carnegie Recital Hall, at 8:30.

**Robelyn Schrade**, piano. Carnegie Recital Hall, at 5:45.

**Music Project**—Chamber works of Mozart, Mendelssohn, Schoenberg. Beacon Theatre, Bkwy at 74th St. (874-1718), at 3.

**Beethoven Society**—Lillian Kallir, piano/Jaime Laredo, violin/Sharon Robinson, cello. Hunter College Assembly Hall, Park Ave. at 69th St. (570-5736), 3.  
**Handel's "Israel in Egypt"**, a sing-in with 92nd St. Y. Chorus. At the Y., at 3.

**Tokyo String Quartet**, Lukas Foss, piano. BAM, at 2.

**Municipal Concerts Orchestra**. Same program as 4/ 1. 177 Dreiser Loop, Co-op City, Bronx, at 2:30.

**Bronx Arts Ensemble**, tribute to Victor Herbert. Woolworth Chapel, Woodlawn Cemetery, Jerome and Bainbridge Aves., Bronx. At 2.

**West the Composer**, Tom Passalunghi, with soprano Elaine Bonazzi. Bloomingdale House of Music, 323 W 108th St. (624-6021), at 4.

**New York String Ensemble**, works of Bach, Vivaldi, Mozart. Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061), at 4.

**Dick Wellstood**, piano/Ken Deverne, saxophone. Chamber Jazz at Bargemusic, Fulton Ferry Landing, Brooklyn (624-4061), at 8.

**Miriam Burton**, soprano, "Poems of 94th St." by D.H. Melhem. Symphony Space, at 3.

**Betsy Hellman**, Renaissance and newer songs. At the Ear Inn, 328 Spring St. (226-9060), at 2.

**Karen Zukoff Rosenblatt**, piano. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672), 3.

**Baroque Ensemble**, chamber music. New-York Historical Society, Central Park West at 77th St. (873-3400), at 2:30.

**Takahisa Kosugi**, Akio Suzuki, contemporary Japanese music. Cooper-Hewitt Museum, 2 E 91st St. (860-6868), at 1 and 3.

**Church concerts**: Concert Royal, music of Rameau, Couperin, Telemann, et al. Christ and St. Stephen's, 120 W 69th St., at 4... Lenten portion of Handel's Messiah, St. Bartholomew's, Park Ave. at 51st St., at 4... Welch Chorale in sound/light *The Passion of Our Lord Jesus Christ*, St. Philip Neri, 3205 Grand Concourse, Bronx, at 3:30... Bach's Cantata 182, Holy Trinity Lutheran, Central Park West at 65th St., at 5... Heavenly Jazz, Roland Haines, piano, Frank West, saxophone, flute, et al., Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5.

Monday, April 9

**Musica Sacra**, Richard Westenburg, conductor, Bach's St. Matthew Passion. Charles Bressler, Bruce Fifer, Susan Goldner, Shirley Love, Douglas Ahlstedt, Thomas Paul, Avery Fisher Hall, at 7:30.

**Nicolai Gedda**, tenor. Carnegie Hall, at 8. Works of Schumann, Grieg, Bizet, et al. Carnegie Hall, at 8.

**New Calliope Singers**, program includes three American premieres, also music of Brahms, Debussy. Alice Tully Hall, at 8.

**Josephine Morris**, soprano. Carnegie Recital Hall, 8. **Earle Shenk**, piano. CUNY Graduate Center, 33 W 42nd St. (790-4554), at 8.

**Vienna Koncertante Schrammel Quartet**, "Austria as It Is, Vienna as It Was." Abraham Goodman House, 129 W 87th St. (362-0060), at 8.

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## AROUND TOWN

### Opera

#### Metropolitan Opera Metropolitan Opera House

Mon., 4/2 at 7: *Parsifal* with Ludwig, Vickers, Weik, Talvela. Conductor: Levine; director: Merrill; designer: O'Hearn. Tues., 4/3 at 8: *Eugene Onegin* with Kasrashvili, Mazurok, Gedda, Plishka, Jones. Conductor: Jarvi; director: Igesz; designers: Gerard, Diffen. Wed., 4/4 at 8: *The Flying Dutchman* with Nebelitt, McIntyre, Kollo, Plishka. Conductor: Levine; director: Ponnelle; designers: Ponnelle, Halmen, Diffen. Thurs., 4/5 at 8: *Norma* with Verrett, Obratzsova, Cossutta, Plishka. Conductor: Maag; director: Deiber; designer: Heeley. Fri., 4/6 at 7: *Parsifal*. Same as 4/2. Sat., 4/7 at 2:30: *The Flying Dutchman*. Same as 4/4. Sat., 4/7 at 8: *Eugene Onegin*. Same as 4/3. Mon., 4/9 at 8: *Norma*. Same as 4/5. Tues., 4/10 at 7: *Parsifal*. Same as 4/2, ex. Dunn for Ludwig.

#### New York City Opera New York State Theater

Wed., 4/4 at 8: *Miss Havisham's Fire* with Shane, Rolands, Marsee, Bonazzi, Titus, Cross, Bassett. Larkston. Conductor: Rudel; director: Balk; designers: Conklin. Thurs., 4/5 at 8: *Madama Butterfly* with Zschau, Curry, Bartolini, Fredricks. Conductor: De Renzi; directors: Corsaro, Smith; designer: Evans. Fri., 4/6 at 8: *Carmen* with Walker, Hynes, Taylor, Long. Conductor: Paillo; director: Auerbach; designer: Varona. Sat., 4/7 at 2: *The Daughter of the Regiment* with Rolands, Shaulls, Gindgold, Kays, Sullivan. Conductor: Mascari; director: Auerbach; designer: Montresor. Sat., 4/7 at 8: *The Daughter of the Regiment* with Putnam, Costa-Greenspon, Gindgold, Reed, McKee. Others same. Sun., 4/8 at 1: *The Turk in Italy* with Silts, Marsee, Kays, Titus, Malas, Billings. Conductor: Rudel; directors: Capobianco, Denda; designer: Conklin. 4/8 at 7: *Dido and Aeneas* with Browne, Hall, R. Freni, Holloway, Larkston (choreographer: Peter Martins), Le Bourgeois Gentilhomme with McBride, Bonnelous, Nureyev (choreographers: Balanchine, Robbins). Conductor: Kellogg; director: Corsaro; designer: Ter-Arutunian. Tues., 4/10: *Dido and Aeneas* and *Le Bourgeois Gentilhomme*. Same as 4/8.

#### Other

**Opera Orchestra of New York**, Eve Queler, conductor. Verdi's *Aroldo* with Gianfranco Cecchele, Montserrat Caballé, Juan Pons, Vincenzo Manno, et al. 4/8 at 8, Carnegie Hall.

**Light Opera of Manhattan**, 334 E. 74th St. (535-6310). *Yeomen of the Guard* 4/4 at 2 & 8:30, 4/5, 6 at 8:30, 4/7 at 4 & 8:30, 4/8 at 4.

**First Gilbert and Sullivan Quartette**, fully staged scenes and songs, 4/9 at 8, Equity Library Theatre, Riverside Drive at 103rd St. (663-2028).

#### MUSIC & DANCE DIRECTORY

**Brooklyn Academy of Music**, 30 Lafayette Ave. (636-4100).

**Carnegie Hall and Carnegie Recital Hall**, Seventh Ave at 57th (247-7459).

**City Center**, 131 W. 55th (246-8989).

**Jazzmania**, 14 E. 23rd St. (477-3077).

**The Kitchen**, 464 Broome St. (925-3615).

**Lincoln Center**: Alice Tully Hall (862-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).

**Madison Square Garden**, Seventh Ave at 33rd (563-8000).

**Mannes College of Music**, 157 E. 74th St. (737-0700).

**Metropolitan Museum**, Fifth Ave at 82nd St. (744-9120).

**Nassau Coliseum**, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

**92nd St. Y.**, at Lexington Ave. (427-6000).

**Public Theater**, 425 Lafayette St. (677-6350).

**Symphony Space**, Bway at 95th St. (865-2557).

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## AROUND TOWN

### Dance

**Irish Ballet Company**, City Center, 4/4-15. *The Playboy of the Western World*, guest appearance by the Chieftains. Preview 4/3 at 8, 4/4 at 7:15, 4/5, 6 at 8, 4/7 at 2 & 8, 4/8 at 3 & 7:30.

**Festival of Russian Dance**, 90 Dancers and musicians from the USSR, 4/9-15. Beacon Theater, Bkway at 74th St. (874-1718), 4/9 at 7, 4/10-14 at 8, 4/14, 15 at 3.

**Irish Bulgarian National Folk Ensemble**, Carnegie Hall, 4/6, at 8.

**Phyllis Lamhut Company**, Riverside Church, Riverside Drive at 120th St. (884-2929), 4/5-8 at 8, also 4/6 at 2.

**Beth Soll & Company**, Merce Cunningham Studio, 463 West St. (924-0077), 4/7 & 8 at 8:30.

**Ambrasia Company**, Trinity Lutheran Church, Amsterdam Ave. at 100th St. (222-7045), 4/6 at 4.

**Joyce Trisler Dancecompany**, Roundabout Theatre Stage One, 333 W. 23rd St. (924-7160), 4/3-8 at 7:30, also 4/6 at 3.

**Halveti-Jerrahi Derwishes of Istanbul**, 4/3 at Cathedral of St. John the Divine, Amsterdam at 11th St., at 7:30.

### Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.

Art listings edited by Holly Pinto.

#### SOLOS

##### 57th Street

**Fritzie Abadi-Filigre** grids, mosaics in collage and paint, thru 4/5. Phoenix, 30 W 57th (245-5095).

**Richard Anuszkiewicz-Centered squares** in paint, thru 4/14. Rosenberg, 20 W 57th (757-2700).

**Shah Armanjani-Sculpture** notations, reading-room installations, thru 4/7. Protetch, 37 W 57th (838-7436).

**Beck/Jung-Collaborative works** by two Swedish artists, thru 4/7. Heidenberg, 50 W 57th (586-3808).

**Jean Brown-Light-drenched autobiographical views of South America**, thru 4/5. Frumkin, 50 W 57th (757-6655).

**Jean Dubuffet-Scenes Champêtres**, country life in richly colored collage paintings, thru 4/21. Pace, 32 E 57th (421-3292).

**Yasu Eguchi-Recent watercolors**, thru 4/14. Hammer, 51 E 57th (844-4400).

**Chuck Foreman-Real**, supra-real bluffs, land in oils on masonite, thru 4/19. DeNagy, 29 W 57th (421-3780).

**Harriet Fritoe-Acrylic gray washes** on paper, thru 4/14. Gallery 84, 30 W 57th (581-6000).

**Nancy Goldring-Foto-drawings of window views**, 4/3-28. Gladstone/Villani, 38 E 57th (758-6765).

**Joseph Grau-Garriga-Tapestries and assemblages**, thru 4/7. Arras, 29 W 57th (421-1177).

**Bunny Harvey-Transparent layers**, tomb walls, cryptic lies, thru 4/20. Dinterfass, 50 W 57th (581-2268).

**Lauren Lindsay-Acrylic, pen-and-ink abstractions**, thru 4/14. Vindian, 24 W 57th (245-2882).

**Louis Lozowick (1892-1973)-Machine aesthetic lithos**, thru 4/20. Summit, 101 W 57th (586-6734).

**Richard Lytle-Watercolors**, thru 4/26. Pearl, 29 W 57th (868-6310).

**William McCartin-Abstractions**, thru 4/26. Alonzo, 30 W 57th (586-2500).

**Frank Metz-Landscapes**, thru 4/29. Alonzo, 30 W 57th (586-2500).

**Hans Moller-New works**, 4/3-28. Midtown, 11 E 57th (758-1900).

**Elsa Moore-Sculpture**, thru 4/14. Parsons, 24 W 57th (247-7480).

**Ed Moses-Recent paintings**, thru 4/21. Janis, 6 W 57th (586-0110).

**Judith Murray-Sharp-edged geometry**, thru 4/21. Adler, 50 W 57th (757-8209).

**Bruce Robbins-Plasters and linets**, thru 4/7. Truman, 38 E 57th (688-3516).

**Donald Seiff-Fables in hand-colored etchings**, thru 4/20. Gettier/Pail, 50 W 57th (581-2724).

**Michael Steiner-New sculpture**, 4/7-26. Emmerich, 41 E 57th (752-0124).

## AROUND TOWN

**Nell Waltiver**—Bold landscapes, thru 4/4. Fischbach, 29 W 57th (759-2345).  
**Jean Xceron**—75 small-scale works from the 30s to the 60s, thru 4/7. Zarre, 41 E 57th (752-0498).  
**Witold Zogbaum** (1915-1965)—Welded sculpture of the 50s and early 60s, 4/3-28. Zabinski, 29 W 57th (832-9534).

### Madison Avenue and Vicinity

**Arakawa**—Early works, 1961-62/Recent large paintings, thru 4/21. Feldman, 33 E 74th (249-4050) and 420 W Bdv.  
**Bill Barrette/Tom Chimes**—False-door series/Portraits from the past, thru 4/26. Touchstone, 118 E 64th (826-6111).  
**Gretta Campbell**—Recent landscapes, 4/7-25. Ingber, 3 E 78th (744-3158).  
**Marc Chagall**—Litho posters from 1959 to the present, thru 4/7. Rolly-Michaux, 943 Madison (535-1450).  
**Martin Chirino**—Sculpture, thru 4/19. Borgenicht, 1018 Madison (535-8040).  
**Clinton Cline/Wendy Jackel**—Pastel drawings of paneled landscapes/Maplike geometric acrylics, thru 4/26. Ericson, 23 E 74th (737-6155).  
**Tony Delep**—Works, thru 4/5. Elkon, 1063 Madison (535-3940).  
**Friedel Drees**—Color fields from 1979, thru 4/19. Knoedler, 19 E 70th (794-0550).  
**Gertrude and Balcomb Greene**—Early geometric works, thru 4/21. ACA, 21 E 67th (628-2440).  
**Salvatore Grippi**—Drawings and collages, thru 4/7. Krasner, 1043 Madison (734-6110).  
**Harmony Hammond**—Works, thru 4/26. Lerner-Heiler, 956 Madison (861-6010).  
**Toed McKie**—Watercolors and oils, thru 4/21. Acquavella, 18 E 79th (734-6300). Mon-Sat 10-5.  
**Miró**—50 etchings shown at MOMA, 1960, thru 4/14. Weintraub, 992 Madison (TR9-1195).  
**Carl Morris**—Metaphysical abstractions, thru 4/14. Kraushaar, 1055 Madison (535-9888).  
**Indiana Nelson**—Color washes of night places, rain, trucks, 4/3-21. FAF, 22 E 80th (734-7287).  
**Guy Pene Du Bois** (1894-1958)—Nudes, sportswomen, still-life, drawings of the studio, Max Eastman, thru 5/12. Graham, 1014 Madison (535-5566).  
**Katherine Porter**—New paintings, thru 4/14. McKee, 140 E 63rd (686-9551).  
**Maurice Prendergast** (1858-1924)—Monotypes, 4/4-28. DeLoe & Long, 746 Madison (861-2811).  
**Susan Rothenberg**—Acrylic, flashe and gesso on canvas, thru 4/19. Willard, 29 E 72nd (744-2925).  
**Niki de Saint Phalle**—Maquettes of monumental projects including "Nanas," brightly colored giantesses, 4/3-5/23. Gimpel, 1040 Madison (628-1897).  
**Edith Schloss**—Windows with still lifes and the sunset, thru 4/4. Ingber, 3 E 78th (744-3158).  
**Joseph Stella** (1877-1946)—Major works on paper, thru 4/21. Schoenkopf, 825 Madison (879-4639).  
**Abraham Walkowitz** (1878-1961)—Early works on paper, thru 4/21. Deutsch, 43 E 80th (861-4429).

### SoHo

**Vito Acconci/Bruce Boice**—A people machine of metal construction/Rectilinear compositions, 4/7-5/5. Sonnabend, 420 W Bdv (966-6160).  
**Colleen Bickman**—Reverse cloisonné, thru 4/22. Spring St. Enamels, 171 Spring (431-8151).  
**Jon Borofsky**—Recent work, thru 4/7. Cooper, 155 Wooster (677-4340).  
**Howard Buchwald**—Works, thru 4/5. Boone, 420 W Bdv (966-2114).  
**Ellen Cibula/Frank Stout**—Staccato grays/Terra-cotta nude and bathing-suited beauties, thru 4/19. Landmark, 469 Broome (966-1173).  
**Alan Cote**—Interlocking geometric canvases, 4/7-30. Cunningham, 84 Prince (966-0455).  
**Emily Fuller**—Nova Scotia in color abstractions, paper pieces, thru 4/7. 55 Mercer (226-8513).  
**Michael Gallagher/Wayne Miller**—Abstract illusionism/Drawings, thru 4/21. Meisel, 141 Prince (677-1340).  
**John Gordon**—A fragments installation/4 Scottish artists, 4/7-21. Artists Space, 105 Hudson (226-3970).  
**Shirley Gornick**—One family in large scale, thru 4/18. Soho 20, 99 Spring (226-4167).  
**Elise Gray**—Dreams in stretched clay slabs, thru 4/8. 14 Sculptors, 75 Thompson (966-5790). Wed-Sun 11-4.  
**Pat Hill/Robert Schachter**—Two new painters, 4/5-5/5. Soho Center, 114 Prince (226-1995).

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## AROUND TOWN

- Mimi Korach Lesser**—The family album in clear paint, thru 4/8. Pindar, 127 Greene (533-4881).
- Tomar Levine-Small**, intense still lifes, thru 4/18. Prince St, 106 Prince (226-9153).
- Marie Marx-Works**, thru 4/21. Sparone Westwater Fischer, 142 Greene (431-3685).
- Judith Neaman/Dennis Whitcomb**—Large watercolors and ink on paper/Limestone, wood, iron sculpture, thru 4/5. Neil, 136 Greene (925-8633).
- John Pittman**—Delicate boxes, small-scale environments, thru 4/30. Kind, 139 Spring (925-1200).
- Joseph Raffael**—Eight oils, ten watercolors, including fish, lilies, winter pond, thru 4/19. Hoffman, 429 W Bdry (966-6676).
- Richard Sabe**—Paintings, thru 4/5. Miliken, 141 Prince (674-3131).
- Joyce Sills**—Pencil drawings for poems, 4/7-26. Eno, 101 Wooster (226-5342).
- Martha Slaymaker-Relief**, paint, pre-Columbian sign-images, 4/5-29. Bayard, 456 W Bdry (477-3804).
- Alan Smith**—Disturbing installations, 4/7-30. Meyer, 410 W Bdry (925-3527).
- Alan Turner**—Wooded landscapes, thru 4/28. Thorp, 419 W Bdry (431-6880).
- Helene Valentin**—Colored nocturnal light, cave interiors, many thin layers of pigment, thru 4/7. Hutchinson, 138 Greene (966-3066).
- William Wegman**—Drawings and altered photos, thru 4/18. Solomon, 382 W Bdry (925-1900).

### Other

- Alice Phillips**—Tonal, structural abstractions, thru 4/10. Interart, 549 W 52nd (246-6589). Mon-Fri 12-6.
- Louis Comfort Tiffany** (1846-1933)—70 paintings including genre, landscapes, figure studies, and still lifes, thru 4/21. Grey, NYU, 33 Washington Pl (598-7603).

### GROUP SHOWS

#### 57th Street

- Esmen**—28 W 57th (421-9490). The Russian Revolution, 1912 to 1925 including gouache by Popova and Rodchenko, a Tatlin drawing, an Exter puppet, thru 4/7.
- Kennedy**—40 W 57th (541-9600). American still-lives including Kuhn, Peto, Shahn, Watkins, thru 4/28.
- China Institute**—125 E 65th (744-8161). Mon-Fri 10-5, Sat 11-5, Sun 2-5. Art of the Han Dynasty, 206 B.C.-220 A.D., thru 5/27.

#### Madison Avenue and Vicinity

- Ekstrom**—980 Madison (988-8857). Sculpture out of Africa, thru 4/21.
- Knowlton**—19 E 71st (794-9700). New works by Anthony, Beauchamp, Faulkner, thru 4/4.
- Wildenstein**—19 E 64th (TR9-0500). Masterpieces of French Art from the Fine Arts Museums of San Francisco, thru 4/27.

### Soho

- Bromer**—90 W Bdry (732-5196). Five Italian artists, thru 4/7.
- Buecker & Hargelchords**—65 W Bdry (260-3480). Wed-Sat 12-5. Visual works by choreographers Delza, Forti, Waring, thru 4/28.
- OK Harris**—383 W Bdry (431-3600). Paintings by King, Mendenhall, Nakagawa, photos by Moers, thru 4/21.
- Volpe**—457 W Bdry (533-3900). Fulper art pottery, American glazes at their best, thru 5/30.

### Other

- Center for Inter-American Relations**—680 Park Ave (249-8950). Tues-Sun 12-6. Venezuelan landscapes from 1848 to 1948, thru 4/11.
- Nine Artists**—142 Seventh Ave So. (601-1695). Grisaille enamels, fiber and glass elegance, thru 4/15.
- Seagram Building**—375 Park Ave (572-7379). Mon-Fri 10-4, 4th floor. Contemporary landscapes in drawings, paintings, prints, photos, by Dine, Kertész, O'Keefe, NASA, thru 4/26.

## Photography

- ACA**—28 E 4th (473-6072). 18 contemporary Italians, thru 4/14.



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## AROUND TOWN

- Richard Benson**-Puerto Rico and Fort Adams, R.I., 4/4-29. Washburn, 42 E 57th (753-0548).
- Randi Dickerson/Kenn Duncan**-Haunts/Black and white nudes, 4/3-28. Nikon House, 820 5th Ave (586-3907).
- Eeri Dotter**-Portraits of southern textile workers, thru 4/27. Gallery 1199, 310 W 43rd (582-1890). Mon-Fri 10-5, Sat 10-2.
- Robert Mapplethorpe**-Portraits, landscapes, florals, sexuality, thru 4/18. Miller, 724 5th Ave (248-1825).
- Tom Millie**-Palladium prints, thru 5/5. Pfeiffer, 825 Madison (737-2055).
- Nelkrup**-224 E 68th (288-7741). Wed-Sat 1-6. 40 of Australia's finest photographers, thru 4/7.
- OIA-26 Federal Pl.** (875-1372). Mon-Fri 9-5. New Yorkers Frank, Kertesz, Feldstein, Masei, Vander Zee, thru 4/25.
- Photo**-330 E 11th (745-6051). April Fools Day, thru 5/13.
- Giorgio Sommer**-Mid-19th-century Italy, 4/3-5/5. Prakash, 19 E 71st (737-6066).
- Witkin**-41 E 57th (355-1461). Ten years of works featured here including Abbott's Manhattan night scene, c. 1935, Weston's Pepper, 1930, Evans, Kertesz, Tice, thru 5/5.
- Wolf**-30 W 57th (586-8432). 19th-century Chinese panoramas and genres, thru 4/7.

## Museums

- American Museum of Natural History**, CPW at 79th St. (873-1300). Mon-Sat 10-4-45, Wed 11-9, Sun 11-5. *The Making of a Dinosaur*: The process of restoring dinosaur fossils. *Humanity's River*: Multimedia exhibition which explores over 300 miles of the Hudson River, thru 4/15.
- Cooper-Hewitt Museum**, Fifth Ave. at 91st St. (860-5858). Tues 10-9, Wed-Sat 10-5, Sun 12-5. The museum's porcelain collection, thru 5/13.
- Guggenheim Museum**, Fifth Ave. at 88th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Planar Dimension*: Europe 1912-1932, thru 5/6.
- Jewish Museum**-1109 Fifth Ave. (860-1888). Sun 11-8. Mon-Thurs 12-5. *Retrospective of Brauer*, thru 4/29.
- Metropolitan Museum of Art**, Fifth at 82nd (535-7710). Tues 10-8-45; Wed-Sat 10-4-45; Sun 11-4-45. *Treasures of Tut*: thru 4/15. *The Temple of Dendur*: In the Sackler wing. *Diaghilev*: Costumes and designs of the Ballets Russes, thru 6/30.
- Pierpont Morgan Library**, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *12 Centuries of Bookbindings*; thru 4/8. *Medieval manuscript leaves*; thru 4/14.
- Museum of the City of New York**, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5; Sun 1-5. *Head Over Heels*, hats and shoes; thru 9/3. *Gold and Silver-Treasures of New York*: Over 400 pieces of decorative art; thru 4/29.
- Museum of Modern Art**, 11 W 53rd (956-7070). Mon, Tues, Fri, Sat, Sun 11-6; Thurs 11-8. *Masterworks of Edward Munch*; thru 4/24. *Paul Klee: Centennial*: Approximately 70 of his prints and transfer drawings; thru 4/3.
- Whitney Museum**, Madison Ave. at 75th (794-0663). Tues 11-9, Wed-Sat 11-6, Sun 12-6. *Introduction to 20th-Century American Art*: Paintings, sculptures, and drawings by Calder, Nevelson, David Smith, Hopper, de Kooning, and Gorky; thru 9/16. *Whitney Museum Downtown*, 55 Water St. (483-0011). Mon-Fri 11-3.

## Sports

- Baseball**: Opening home game of the season. Yankees, at Yankee Stadium (293-4300): vs. Milwaukee, 4/5, 4/7, 4/8 at 2. Mets, at Shea Stadium (872-3000): vs. Montreal, 4/9 & 10 at 2:05.
- Islanders**, Nassau Coliseum (516-694-5522): vs. Atlanta, 4/3 at 8:05; vs. Philadelphia, 4/7 at 1:15.
- Rangers**, Madison Square Garden (564-4400): vs. Los Angeles, 4/2 at 7:35; vs. Atlanta, 4/4 at 8:35; vs. Islanders, 4/8 at 7:35. *Note*: Stanley Cup Playoffs begin 4/10.
- Knicks**, Madison Square Garden (564-4400): vs. Houston 4/3; vs. Denver, 4/5; at 8:30.
- All-Star Bowling**, Felt Forum (564-4400), 4/6 at 7:30.
- Kendo tournament**: NYC Kendo Club demonstration. Shuyesant Park YMCA, 207 E 18th St. (874-6161), 4/7 at 3.

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# The Man Who Runs The Subways

By Richard Karp

"... Harold Fisher, head of New York's transit system, works for himself first, Carey second, and the MTA third..."



One day last June, Mayor Ed Koch asked the Board of Estimate to meet with him informally in the Blue Room at City Hall. The atmosphere was tense. Koch had been talking for some time of granting franchises to the Metropolitan Transportation Authority (MTA) to operate some highly profitable express-bus routes into Manhattan, and this was the showdown. The five borough presidents, fearing the anger of their middle-class constituents, had long opposed the mayor's vow to replace the clean, sleek, comfortable buses operated by the private carriers with the noisy, smelly, and often filthy

*Richard Karp's most recent article for New York was a profile of Theodore Kheel.*

jalousies of the MTA's motley fleet.

So when Koch broke into his expected spiel, the Blue Room broke into an uproar with everyone pleading with the mayor to desist from his folly. After a time, the mayor raised his arms and above the cacophony solemnly exclaimed that the main reason for his decision was his "great faith" in MTA Chairman Harold Fisher. Said the poker-faced mayor, "He is the new breed."

The Blue Room fell stony-silent. All eyes stared vacantly at the mayor. Had Ed Koch gone mad? If Harold Leonard Fisher was the "new breed," who was the "old"?

To any casual observer, not insane, Harold Fisher—whose job gives him responsibility for the safety, maintenance, and operations of the subways, Long Island Rail Road, buses, and other local transit facilities—certainly appears to be an "old breed" politico. Which is precisely what he is. And judging from his manner and complexion—the 68-year-old Fisher looks as if he had spent the last 40 years sitting in a smoke-filled back room at Kings County Democratic headquarters—he would be the last to deny it. "So I'm an old-breed politico who graduated into the new politics," chortles the unflappable Fisher. And Harold Fisher, though no headline grabber, is one of the most powerful politicians in New York State.

As chairman of the MTA, Fisher presides over a transportation empire that a Greek tycoon would envy. Yet that imperial diadem is just one of



The big picture: Besides heading the MTA,

Fisher's many figurative hats, some of which are as shabby as the actual Astrakhan he always sports. When clubhouse crony Hugh Carey named Fisher to the exalted office two years ago, both men made a to-do over the fact that Fisher would allow himself to accept only a humble \$15,000-a-year salary. The arrangement was good public relations because it contrasted sharply with the smelly \$80,000 stipend which the late Nelson Rockefeller gave to his crony, William J. Ronan. It was also smart business, for it allows the MTA chairman to do what he does best: wire-pulling, back-room deals, and political





*Harold Fisher is a bank chairman, insurance-company director, private lawyer, and treasurer of the Democratic machine in Brooklyn.*

hatchet jobs. Sniffs Fisher, "I am able to do other things without being accused of conflict of interest."

If conflicts of interest were worn on the lapel, Harold Fisher would have more than the former shah of Iran has medals for gallantry. As chief of public transit in New York, Fisher is charged by law with improving and expanding mass transportation in the metropolitan area. In fact, for most of his tenure Fisher has been using his executive suite at MTA headquarters in mid-Manhattan mostly as a bully pulpit to promote the construction of the giant interstate-highway project

called Westway. As one source close to the Westway controversy put it, "Fisher works for himself first, Carey second, the MTA third." Carey wants Westway and Fisher does the talking.

But conflicts of interest are the very heart and soul of Harold Fisher's political life. Fisher is one of those consummate pols who never let either political principle or party get in the way of political expediency or advantage. A Democratic politician and lawyer, Fisher works for and defends Democrats against Republicans. But he also works for Republicans against Democrats, Democrats against Democrats,

Republicans against Republicans. He bets the winners and, like an inveterate gambler, loves the action for its own sake. "Politics is my golf game," pipes Fisher. "That's the only way I can describe it."

Politicians who play all sides of the game usually get caught in the switches sooner rather than later. Fisher survives. He carves out his own sphere of influence and power, which overlaps with every other politician's schemes. Few complain, because he is the kind of shrewd strategist, cunning manipulator, and adroit string puller that every politician needs in the clutch, or, more

“... Conflicts of interest are the heart and soul of Fisher’s career. ‘Politics,’ he says, ‘is my golf game’...”

important, expects someday to need. And Fisher doesn’t tell secrets.

Explained one state senator: “Politicians don’t own Fisher; Fisher owns politicians. He’s so powerful he can do what he wants. Fisher is close to

Carey, so he helps Carey. In ’77, Carey puts up Cuomo to knock off Beame; Fisher is also close to Beame, so he backs Beame anyway. No county leader or elected leader can call Fisher and tell him to back X against Y. Fisher helps politicians do what Fisher wants them to do.”

Of late, however, Fisher has encountered the kind of discomforts that sometimes come with political success. After 40 years “behind the scenes,” Fisher is finally a true public figure as MTA chairman. The MTA job is a vulnerable one, and Fisher has begun to take some hits. Since the rash of horrible subway crime last month, Fisher has been treated to a buffet in the press. And his role as one of the chief proponents of Westway—perhaps in conflict with his MTA post—has made him one of the arch villains of the anti-Westway forces.



urther complicating matters is the fact that Fisher got the job because of political savvy, not any special knowledge about mass transit. Indeed,

Fisher talks about New York’s transit system as if he had once read a pamphlet about it. “Did you know we have a thousand engineers in the subway?” reports Fisher, like an attentive second-grader reciting a newly acquired fact.

But despite the criticism and doubts about his ability, Fisher adamantly says, “I have no intentions of resigning. I’m tired of being a flak catcher, but I’m not disgusted.” There’s a note of wistfulness in his voice, however. Adds the chairman, “I’m not comfortable up front. If I knew I would be this far up front, I may not have done it.” So why did he take the MTA chairmanship? “I felt I owed something to the community.” That’s “Fisher On-the-Air” again.

## Q. and A.: Fisher on Subway Safety



ast week, as reports of frighteningly high crime rates on the subways continued to circulate, *New York Magazine*

asked Harold Fisher, the man ultimately responsible for the subway’s safety, about the problem.

**Q.** What must be done to halt crime in the subways?

**A.** Have more of all the uniformed forces ride in uniforms, everybody—police, firemen, correction officers. Everybody that has a uniform.

**Q.** What else will you do?

**A.** We are looking for fresh money to put television cameras on each platform on each station that will permit the viewing from a single post rather than the necessity of having a cop walk up and down.

**Q.** Are you going to put more men on?

**A.** I can’t put more men on now. Except the 60-some-odd that we are going to be rehiring—unless we get some federal money.

**Q.** A week ago you referred to a “perception” of crime in the subways. What does that mean exactly?

**A.** That means that a lady is hurt in a subway; since she has no way

of running because it is downstairs, she feels more threatened than if she were upstairs. Therefore, the crime downstairs seems to be more violent than it is upstairs.

**Q.** How much of the crime wave is real and how much is public-relations hype?

**A.** I can’t tell you that. You’ll have to check with the P.R. guys of the Transit Police who put out a flier and ask their people to report every incident to them.

**Q.** What about Transit Police Chief Garelik?

**A.** What about him?

**Q.** Are you going to fire him?

**A.** No.

**Q.** You have faith in Garelik?

**A.** He has the reputation of being a fine cop.

**Q.** Would you feel safe riding the subway?

**A.** I do feel safe. I ride the subway. [Editor’s note: Fisher is driven to and from work in a chauffeured car.]

**Q.** Would you feel safe if your wife was riding the subway?

**A.** She rides the subway. She feels safe.

**Q.** But don’t people fear being in the subway?

**A.** I can’t help what other people fear. I don’t have fear. My wife doesn’t have it. And when my mother was able to, she rode the subway. Now she’s 90; she doesn’t ride the subway.

Fisher is not prepossessing to look at: no silver-haired John Connally here, not even a second-rate Bill Shea. He’s a large, triple-chinned, barrel-chested pachyderm of a man. And not both being polite. Fisher would rather skip the euphemisms. A patch of black on his upper lip probably passed at one time for a brush mustache. The ill-shaven face in which it crookedly nestles looks like it has never once broken into a gentle smile in 68 years. The eyes either drift skyward in mournful appeal or sink dejectedly down past the enormous belly in despair. Though a lawyer by profession, Fisher could easily be an undertaker or Persian-rug merchant.

The clothes are strictly Orchard Street. A seedy black overcoat twists desperately to meet at the buttonholes a foot and a half in front of the central axis. The unpursed trousers perpetually dust the gigantic shoes. A beat-up Astrakhan hat sits tilted, more crazy than rakish, above the sorrowful brow.

The gait too is tragic and hard. A bad limp sends the enormous bulk swaying to starboard with each step. Explained an old friend: “The limp didn’t show when he was thin. It comes from a broken arch he suffered playing basketball.” One can hardly imagine Harold Fisher being thin, much less dribbling downcourt to a lay-up.

Fisher’s appearance does nothing if not emphasize his social origins. The foot injury came at the gym at Seward Park High School on Grand Street on the Lower East Side. “That was back

in '26 or '27," Fisher recalls mournfully. "Who went to a doctor in those days?" Seward Park was Fisher's local school, not too far from his childhood home on Avenue B and also close to the shop where his father worked as a furniture salesman. In 1932 Fisher got his law degree from an institution which granted law degrees to many a Lower East Side boy: St. John's University. "In those days, we didn't have to go to college to become lawyers," Fisher explains. "We took a pre-law course and clerked for a lawyer." The original work-study program.

You won't find Harold Fisher swinging at Studio 54 or lounging at Elaine's. With his voluble and equally large-proportioned wife, Betty, he lives in an undistinguished apartment in an undistinguished building off Brooklyn's declining Grand Army Plaza. The décor is strictly Brownsville "modern," circa 1938: the place and time of Fisher's political origins. Asked why he retains the humble abode, Fisher replies with theatrical candor, "Because I can't afford anything else."

Fisher's chief social characteristic, according to a longtime friend, is that "he would come to your home to discuss business or politics. Then after ten minutes he would suddenly get up and beg leave to go into your bedroom to take a nap." Even the limousine which the MTA provides him with, and which often sits half a day in front of his law office at 188 Montague Street in Brooklyn, is nothing more than a broken-down old Checker cab repainted black.

But appearances can mislead. Inside that old Checker cab is a radio-telephone. On it are taped the private numbers of the governor, the mayor, the Transit Police chief, and other mighty public officials.

No man in the state has been closer to Governor Carey than Harold Fisher. Fisher's neighborhood clubhouse in Park Slope was Carey's political home base. According to Fisher, their friendship began in 1962 when Carey successfully ran for Congress against Republican incumbent Frank Dorn. Carey, in past times, has been known to slip across the bridge to Fisher's Brooklyn apartment—in Carey's old congressional district—kick off his shoes, and toss back some drinks. Fisher and his wife often sojourn at Carey's Shelter Island estate.

Of late, Fisher has been downplaying his relationship to Hugh Carey. "I'm not one of the closest confidants of the governor. I am not even one of his closest friends."

Perhaps the reason for this stems

from an incident which occurred during the gubernatorial-election campaign last fall. Fisher's law partner, Gary Axenfeld, a Syracuse-based Republican, became Perry Duryea's campaign manager. That conflict of interest was apparently too much even for Fisher. According to Axenfeld, "Fisher told me to give up Duryea or

give up the firm. I gave up the firm." The split wasn't official, however, until well after the election—a fact which may have displeased Carey to no small degree. Nevertheless, one suspects that Fisher's long-standing and continued fidelity to Hugh Carey will serve to weather the Axenfeld storm.

The waters were not always that

## The R-46: Trouble on Wheels



while New Yorkers are riding the subways these days. Fearful of becoming the next crime statistic, a situation potentially more dangerous than a routine mugging could be lying right beneath their feet. Operating on the BMT's N line and the IND's heavily traveled E and F routes is the R-46 subway car, which carries structural defects that could lead to derailments of major proportions.

The problems with the R-46 cars surfaced on March 28, 1977, when the sleek new trains had been on-line for fifteen months. A motorman on an F train heard a loud noise from underneath the car; inspection showed a failure in the car's truck, an assembly roughly equivalent to the suspension system and front-end frame of an automobile. Each car has two trucks, and each contains the car's wheels and axles, braking system, and motors. Two transom arms support the motor and join the opposite ends of the truck.

On this particular R-46, one transom arm had cracked, sending the 1,650-pound motor plunging toward the tracks. The motor landed, however, on the axle. Had it landed on the track, the train might have derailed.

That R-46 was no fluke. A subsequent eight-month-long study by Comptroller Harrison Goldin's office reported that, as of summer 1978, there were cracks in 454 transom arms, out of a fleet of 745 cars. The number has since increased.

The Transit Authority reportedly put the R-46 on twice-a-week inspections immediately, welding any cracks found. Still, 50 welded arms have since cracked following their welding. T.A. senior executive officer John deRoos sees no safety hazard, and Martin D. Walker, president of Rockwell International automotive operations, the manufacturer, agrees. But the Goldin engineering report reveals that Rockwell built the trucks to withstand forces of about 13,000 pounds per square inch, less than half of what New York subway cars face in actual service.

While the T.A. and Rockwell haggle over the final solution, transom arms continue to crack. There hasn't been an R-46 derailment yet, but critics point out there's plenty of time for that: The R-46 is scheduled to be in service until the year 2009.

—Walter L. Updegrave



**Broken arm:** Cracks in the R-46 cars could lead to derailments.

“...‘I just make policy, I don’t run the railroad,’ Fisher says. ‘I don’t run anything. I can’t even drive a car’...”

troubled. When Carey jumped the gun on Howard Samuels by announcing his gubernatorial candidacy on January 17, 1974, Fisher was named to his top campaign staff. Last year when powerful Democratic bosses put up Mary Anne Krupsak to knock Carey off the ballot, Fisher stuck by his old protégé and contributed handsomely to the campaign war chest. And when word came into Carey headquarters in July that Republican opponent Perry Duryea was about to launch an attack on the run-down Long Island Rail Road, Fisher put on his MTA hat and promptly fired LIRR president Robert K. Pattison. As if Fisher had nothing

to do with running the MTA’s second-largest transit facility.

Fisher, in his inimitable fashion, scoffs at the suggestion that the firing was political. “Pattison became a public liability in the operation of the railroad. Anyway, Duryea couldn’t make an issue of the LIRR. He was in the Legislature when the LIRR didn’t get money.” As for Fisher’s own responsibility as MTA chairman, he exclaims: “I just make policy. I don’t run the railroad, I don’t run anything. I can’t even drive a car, so how can I tell anyone how to operate a train?”

The firing, at any rate, helped to defuse a potentially dangerous campaign issue and perhaps marked the start of Perry Duryea’s tailspin. And, just in case Carey’s Democratic-primary rival, Mary Anne Krupsak, a lady of Polish ancestry, also had a notion to slam Carey with the LIRR, the supercanny Fisher replaced Pattison with a man named Frank Gabreski.

Loyalties aside—something which is the usual case—Fisher also provides valuable services to Republican honchos. For example, the same Perry Duryea whom he helped destroy in 1978 Fisher single-handedly saved from a stint in state prison in 1974.

In December 1973, a Manhattan grand jury indicted Assembly Speaker Duryea for election fraud. Who did the Republican bigwig turn to in his plight? Harold Fisher. As a lawyer who specialized in election law (i.e., disqualifying reform candidates), Fisher was, and is, the state’s leading expert on the subject. In fact, he literally wrote the law and put in the loopholes. Within two months, Fisher, now in lawyer’s garb, had all the charges dismissed on a constitutional technicality. “I didn’t charge my friend Perry a cent,” recalls Fisher.

A more sensitive or timorous soul in Fisher’s shoes might have shied away from Perry Duryea’s troubles. At the time, Fisher was already on the board of MTA, and the man who had favored Fisher with the honor in 1968 was the same man whom everyone believed to be Perry Duryea’s real prosecutor: Governor Nelson Rockefeller. So how could Fisher dare to thwart the designs of the most powerful man in the state? The answer is that Fisher had done Rocky a favor eight years earlier that could not be easily canceled.

In 1965–66, the state was rent by two bitterly warring political factions. One faction, led by the late Senator Robert Kennedy and including such Democratic bosses as Stanley Steingut and Meade Esposito, was attempting to wrest control of the Democratic-party machinery from Robert Wagner and

## P.R. Strategy: Scaring the Straphangers

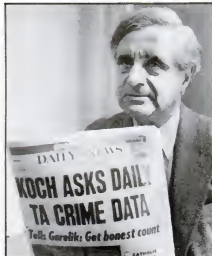


While city officials are busy trying to make the subways safer, it was the tireless work of one public-relations man

which scared us all in the first place.

Mortimer Matz has been doing publicity for the city’s transit-cop union for six years now. And it so happens that this union currently has a contract under arbitration. So, with that in mind, Morty Matz began staying up nights. Dutifully, and not without a touch of hype, he began alerting every paper, radio, and TV station to each new mugging, rape, murder, or plunder beneath our streets. Often, the crimes Matz publicized were ones which pass by without a notice from the media—but he kept a barrage coming full steam. His rationale? “The Transit Authority has been trying to hide crime since the layoffs in 1975,” he claims.

The Matz technique has involved calling reporters—at all hours—and providing the grisly details of some new abomination. “You want to talk to the cop who was there?” Matz asks. But before the reporter can answer, Matz continues: “Call him at this number. I just got off the phone with him, and he’s waiting to get your call.” An offer that’s hard to refuse. And since many transit cops now carry Matz’s number to report any incidents to him, the reporter can be sure the information’s fresh.



Crime tipster: Morty Matz.

For Matz—who seems to be aiming at rapidly expanding his business—the latest campaign is nothing new. He came up with Harrison Goldin’s famous “young dynamo” campaign, shepherded Mario Biaggi through various crises, and virtually invented Brooklyn Congressman Leo Zeferetti, a former union chief.

Matz and his new associate, Phil Leshin—a former flack for the city’s Corrections Department—both claim to take the subway each day from their Upper East Side residences to their cramped office on 57th Street. Although Matz is a chronic wisecracker whose deadpan expression makes it difficult to tell what is and isn’t serious, he’s gone about this latest effort with the zeal of a crusader. “I just took the bull by the horns,” he says.

—Jerry Capeci



## Crime Time on the IRT



Three o'clock in the afternoon is roll-call time in the subway. Not for the transit cops, but for the petty thieves and criminals who like to go underground in time to hit rush-hour crowds. On this particular March afternoon, I too was underground, at the West 4th Street IND stop, waiting for

"Three Eyes," my link to Larry, Jesus, and Jonas, a trio of young purse snatchers.

Following Three Eyes' instructions, I hadn't shaved that morning or washed my hair. I wore a rumpled overcoat, jeans, sneakers, and woolen cap. The overcoat could conceal anything stolen, but the cap was even more useful: With it I could alter my appearance.

My three guides let me stand by as they worked the familiar stops along the IRT Lexington Avenue line from Union Square to 125th Street. Larry would make the grab while the other two innocently got in the way of the woman trying to get her bag back and Larry dashed away. Larry would then take a local one stop; we would follow one train later.

Our partnership ended abruptly at the 86th Street station, when Larry fumbled and dropped a large tote

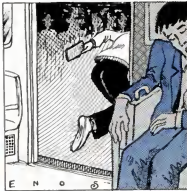
bag. As he ran, he shouted at me, "Pick it up, honky!" Only my slow reflexes kept me honest. I paid for my hesitation upstairs when my subway guides rudely dismissed me. Abandoned on the corner, I decided to go back downtown and, without a thought, went back to the local platform. No matter: Three Eyes had been right—I blended right in with the waiting crowd.

Larry, Jesus, and Jonas are just one breed of purse snatcher. The most celebrated is the guy who stands between cars and grabs bags from the platform as the train leaves. Other thieves just open bags and remove wallets, a step below the pickpockets, who dip into pockets for billfolds. Other specialized criminals are razor workers, who slit the bottoms of pockets, letting the contents drop into their hand (really expert razor workers can slice away the entire pocket).

These are the pros, responsible for one of every three subway crimes. Flooding the underground with uniformed cops will not eliminate them because more than half their arrests in the past were racked up by plainclothes cops. But they, too, are happy to be rid of the psychos who have swelled the crime statistics this year. As one subway pro put it: "Let them get the loonies off the subways so we can all work in peace again."

—John J. Miller

### LUSH WORKER



This thief sits next to a drunk, then nudges him. If he gets no reaction, he goes for the wallet.

### DOUBLE DIP

In this old carry routine, one pickpocket announces over the P.A. system that there's a pickpocket aboard the train. As people check for their wallets, the confederate takes "inventory," then works the crowd.



### FISHERMAN

Purse snatcher stands between cars, grabs bags as train leaves station.



# “... Fisher’s job as head of the MTA hasn’t stopped him from being treasurer of the Brooklyn Democratic machine ...”

his lieutenants. Due to the Johnson landslide, both houses of the State Legislature were Democratic for the first time in some years, and the Kennedyites’ objective was to seize control of the legislative leadership and, with it, the state political apparatus. The ultimate goal was Rockefeller’s gubernatorial seat. So with like interest, Wagner and Rockefeller joined forces and, after a year of political infighting, crushed and virtually annihilated the Kennedyites. And the man who did the legwork, who twisted arms, counted noses, made promises, pulled wires, and otherwise hewed and hacked the Kennedy faction into oblivion was Harold Fisher. Recalls Fisher, “I was a mechanic. In that context, whatever had to be done, I did.”



Harold Fisher, despite this nation’s wallowing in post-Watergate morality, doesn’t find his position as chairman of the MTA an embarrassing obstacle to his role as treasurer of Meade Esposito’s Brooklyn Democratic organization. Indeed, Fisher’s only nod to official respectability is that he won’t discuss “politics” on the physical premises of the MTA. Yet, with his rise to eminence, Fisher has expanded his own private business activities in ways which might set even the most ingenious citizen to wondering.

For the last two years, Fisher has been chairman of the Dime Savings Bank of Williamsburgh, an institution whose chief claim to fame is that it was cited in a 1977 report of the State Banking Department for “redlining,” investing only 3.4 percent of its \$379-million in mortgages in Brooklyn and only 30 percent within the whole state. What made that fact particularly anomalous was that Fisher likes to play the role of a Brooklyn booster. But Harold Fisher is nothing if not unabashed. “My bank doesn’t redline,” he barks.

“We keep the one-to-four-family-home window open.” That’s banking parlance meaning that if you live in Brooklyn and need a mortgage, you can go someplace to ask. At any rate, Fisher says that his bank now has 17 percent of its mortgage money in Brooklyn.

In March 1976, at about the same time that Fisher became a banker, he also availed himself of the opportunity to join the board of the American Plan Corporation, a Long Island-based holding corporation which owns two insurance companies. Of course, there’s nothing inherently wrong with this. But it’s no secret that an insurance company is far from reluctant to have a politically powerful director. The firms think they will get rate boosts more easily and generally have a swifter time wading through the regulatory bureaucracy. Then, too, the vision of steadily collecting fat premiums for insuring public facilities of such durability as bridges and tunnels is not beyond their wildest dreams.

Fisher, for his part, doesn’t deny the

possibility of such intentions in American Plan’s hiring him. But if it had a sinister motive, “they didn’t tell me,” he explains. “It was my experience as a lawyer. I vote for premium boosts, but I never represented them to the Insurance Department.” And, says the MTA chairman, “I don’t think American Plan insures any public facility.” At any rate, Fisher’s presence on the board of American Plan didn’t prevent the State Insurance Department two years ago from fining the company \$10,000 for entering into various illegal transactions.

In his guise as a “private lawyer,” Fisher still manages to dabble in public politics. Around five years ago, Special Prosecutor Maurice Nadjari learned that \$250,000 had been spirited out of the coffers of the Kings County Democratic Committee. Before anyone was indicted, Brooklyn boss Meade Esposito expressed innocent chagrin and asked Fisher, then “legal adviser” to the county committee, to investigate the matter internally. Fisher’s researches

## Fare Deal? Where Your Token Goes

So what do you get for your 50 cents on one of Harold Fisher’s subways or buses? Well, you get where you’re going—and cheaper than in many other cities—but comfort and safety often take a backseat to basic operations.

Bus and subway riders here contribute only about 67 percent of the revenues needed for the Transit Authority’s \$1.2-billion budget. The rest comes from government subsidies, concession fees, and other sources.

Where that \$1.2 billion goes is another story. Indeed, over 20 percent of it is spent on employee fringe benefits. And over 60 percent of the pie goes to salaries—which are the highest in the nation. The remaining money is spent on electricity, gas, and equipment.

But what of capital expenditures? Well, a large percentage of available funds has been squandered on the construction of three new subway lines—all of which are far from completion. As for rehabilitating existing facilities, the current MTA team, under Fisher, hasn’t spent \$350 million in federal funds earmarked for this purpose because of bureaucratic snags. This becomes increasingly ominous when one realizes that, in the past ten years, the number of subway cars in service has dropped by more than 1,000, meaning that there are 50,000 fewer seats available each day.

It should be noted that Fisher has said he believes that no increase in passenger amenities will increase ridership. “You’re not going to get out of a goddamned car if I give you a Pullman ride,” he told the New York Post.

Despite his inability to spend what’s already been allotted, Fisher has announced an ambitious \$17-billion ten-year capital-spending plan.

The plan has been attacked by City Council President Carol Bellamy as “a feeble effort . . . to develop and inform the public of long-term, transit capital needs. . . .”

—Rinker Buck and Hillel Levin

Electricity and fuel (\$90.5 million): 7.5 percent.

Salary and wages (\$742 million): 61.8 percent.



Other (\$60.7 million): 5.1 percent.

Material and supplies (\$55.3 million): 4.6 percent.

Fringe benefits (\$252 million): 21 percent.

## The Best of Stops, the Worst of Stops



**Low-crime local:** The IRT's Cortlandt Street stop.



If you're looking to take a safe trip on a subway, it does not hurt to stay in Queens. Ely Avenue is one of the three safest stations in the city system, and none of the borough's stops is on the ten-worst list. The other lowest-crime stations are the IRT's Cortlandt and Rector

Street stops, which, like Ely, are quiet stations, servicing fewer people and attracting fewer criminals and, thus, fewer crimes. These safe-stop designations come from the Transit Patrolmen's Benevolent Association, which bases its statement on injuries to its officers. The Transit Authority itself refuses to classify any stations as safer than others, contending that each one has the same percentage of crime to ridership.

Neither the T.A. nor the PBA is bashful about



**Criminal express:** 42nd Street and Eighth Avenue.

fingering the system's worst stations, though. No surprise, the worst is Eighth Avenue and 42nd Street. Then, in descending order, 42nd and Seventh (Times Square), 42nd and Sixth, and 42nd and Lex (Grand Central). Perhaps significantly, along the western half of this midtown crime corridor are "novelty" shops, like the one at 239 West 42nd Street, which sells starter's pistols that look like .38s, folding knives, and "private" police badges.

Just as subway crime has its routes and trails, so it also has its seasons. (In warmer weather, muggers lose the protective coloration of their overcoats but find it easier to spot valuables worn by riders.) It's a neat package, with neat patterns. As one subway thief says: "All you need to know are the entrances and exits. The cops ain't that smart, and the criminals ain't that stupid. The real jerks are the people: They come out every day just like sitting ducks waiting to get ripped off." —John J. Miller and Bernard Edelman



turned up two party wheelhorses who quickly pleaded guilty and got off with suspended sentences. But Nadjari was really going after Esposito. So Fisher became a "private lawyer" again and represented Esposito to Nadjari's special grand jury. Ultimately, nothing came of the investigation.

More recently, Fisher and Esposito were involved in a business deal which is currently being investigated by a federal grand jury in Brooklyn. The U.S. attorney is examining the financing of the now defunct Parr Meadows racetrack on Long Island, a case which sources say involves—in addition to Fisher and Esposito—a West Coast finance company, jailed Congressman Richard T. Hanna, former Congress-

man Eugene Keogh, and a possible mob connection. Exactly what the U.S. attorney is probing overall is not yet clear, but the police claim that Esposito, a director of the West Coast finance company, arranged for Fisher to meet with principals of the racetrack at a point when the latter were having trouble with Long Island GOP politicians. Fisher allegedly told the entrepreneurs that their political problems would be ended if they engaged Fisher's law firm.

Fisher told *New York Magazine* that he "had no involvement with Parr

Meadows racetrack. I haven't been subpoenaed to appear before any grand jury. I don't even know if there is a grand jury, except what I read in the papers."

And, in a lawyerly fashion: "I say that since the matter is under investigation, as the press says, I will not discuss whether I ever met Parr or not, or whether I had any conversation with him, if any."

Funny thing is that if Fisher ever did become entangled with the law in Brooklyn, it would be next to impossible to find a judge who didn't owe him. As it happens, another one of Fisher's many hats is that of chairman of the Judicial Convention for the Sec-



## Subways Were for Sleeping



uring most of its existence, the New York subway system has represented the ultimate in security for people who are down on their luck. Veteran bums and the more ephemeral kind have found a kind of peace, a night's rest, and warmth, and a degree of anonymity in the trains. By following certain easily learned rules, those legions who try to make it in New York on a shoestring have endured their temporary setbacks here. Ordinarily, even the subway guards would never bother a sleeping man unless he snored too loud or gave off the wrong smells.

Perhaps the greatest attraction was the economy represented by the subway. Thirty years ago, when bums had to spend 50 cents to a

*Edmund Love wrote the Broadway musical Subways Are for Sleeping.*

dollar for a bed in a flophouse on the Bowery, a night on the train required only a dime. This was preferable even to the missions where a man had to work out his shelter in prayer and menial jobs. Depending on how long the stay below ground was, most bums spent a lot of time laying out routes (with appropriate transfer points) that would carry them into the far reaches of Brooklyn, Queens, and the Bronx. Each leg of the trip would give an opportunity for two hours of uninterrupted sleep, and they could emerge onto the streets in the morning relatively refreshed and with a restored sense of well-being.

This way of life has been eroded during the last fifteen years. Some of the new equipment introduced by the Transit Authority beginning in the 1960s may have been made by Pullman, but it was far less comfortable than the noisy old cars when it came to sleeping. Some of the long hauls were shortened or eliminated. When crime first became a big factor and Transit Police first

began riding every train, things got worse. Crime was not eliminated, but a lot of bums were.

Still, the age-old custom of sleeping in the subway has persisted on a somewhat smaller scale. For every new assault on the practice, some form of circumvention was eventually devised. I suspect, however, that inflation will kill it eventually. Fifty cents is a lot of money for a bum to raise, and when it is raised it brings up a new problem—safety. The recent mugging of a sleeping bum on a Brooklyn train is a good indication that the crooks now find it impossible to tell the difference between a bum and an ordinary citizen. The reasoning is that anyone who can raise the fare has some affluence and is therefore a target. And because security—in the form of those creature comforts that the subway offers, without harassment—is what these people seek, the loss of it will probably end this practice forever. It's too bad, but these are difficult times, even for a bum. —Edmund Love





## Subways Are for Shopping



Soft pretzels (35 cents) are twisted at one bakery, baked in the subway's thirteen stands. Fifty-cent jumbos are prebaked.

The subways are the original enclosed shopping malls. Stanley Kivel can give you a deal on a new \$235 Seiko quartz digital or a \$25 used Bulova at his jeweler's shop in the Roosevelt Avenue-Jackson Heights station. Record Mart sells LP's and eight-tracks at Union Square (Willie Colon's *Siembra* ranks No. 1 on the subway Top 40 chart). You can get cash underground, too, at Grand Central (Bowery Savings) or at 59th and Lex (Dry Dock). All you have to come upstairs for is fresh air.

—WLU



IRT: Papers at 42nd.



IND: Flowers at 50th.



The T.A. doesn't allow pizza (or fruit) stands in the subway for health reasons. Next to go in the cleanup drive may be ice cream and hamburgers.



Shuttle: Crosstown nuts.



Sugar 'N Spice Bake Shop has been below ground for 30 years at the 42nd Street IND. All baking is done on the premises.

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"smile"



A man in a black tuxedo with a white shirt and a dark bow tie is smiling. He is standing in a restaurant or banquet hall with tables set with white cloths and flowers in the background. The lighting is warm and ambient.

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“...When Carol Bellamy was looking for a political issue, Fisher suggested she attack the MTA. ‘I’ll tell you what to say,’ he told her...”

ond Judicial District. As one politician put it: “Nobody gets to be a judge in Brooklyn without a nod from Harold.” The MTA chairman demurs. “It’s flattering; I wish it were true,” he chuckles.

But modesty aside, the MTA chairman is not above turning to account his relationships with judges, both politically and financially. In 1976, Fisher backed Bernard Bloom for Kings County surrogate judge. He won—with the help of \$44,000 from the Brooklyn machine of which Fisher, of course, is treasurer. Now, the surrogate is essentially a patronage dispenser. He appoints lawyers as guardians for minors or incompetents incapable of protecting assets which may fall into their possession. For a little routine legal work, the attorney thus favored gets a handsome fee or a nice percentage of what he supposedly protects.

Here again, Fisher isn’t too high-and-mighty to be ashamed to ask for the juiciest plum for himself. Three months after Fisher helped engineer Bloom’s election, the MTA chairman got a guardianship appointment from the new surrogate. According to records in the Office of Court Administration, Judge Bloom, last August, approved a fee of \$62,500 to his pal Fisher. The MTA chairman claimed he worked 425 hours on the contested case.

Not too long ago, Fisher’s influence in Brooklyn’s legal world proved to be somewhat less than paramount. Fisher’s chief assistant and law partner is one of his sons, Andrew. A few years ago Fisher attempted to get Andrew the job of counsel to the public administrator, another juicy patronage plum within the gift of the county surrogate. But the then Surrogate Nat Sobel refused to fire the then and now counsel, Al Hesterberg, and the Fisher clique had to beat a ragged retreat. Judge Sobel now denies the whole thing ever happened: “As usual, you guys are all wrong.” But the story is confirmed by both Fishers. “Sure, Andrew sought the job from Sobel, and Sobel denied

it,” Harold and Andrew both agree.

Harold and Andrew form something of a father-son act. In fact, some people say that Andrew is even a sharper wheeler-dealer than Dad. When asked if he was his father’s lieutenant, Andrew shot back with mock indignation, “Naw, he’s my lieutenant, my aide-de-camp.” Harold nods his silent assent, a wan smile on his sad visage, the eyes a little moist.

Fisher’s youngest son, Kenneth, also works in the office. He came to the law firm after a stint as a legman for Jack Anderson, the Washington columnist. Three other Fisher progeny are not connected with the firm.

Harold Fisher’s arrogant disdain for political principle, his love of expediency for its own sake, are almost proverbial in the state’s corridors of power.

Take this story, for instance: During the summer of 1977, a group of political honchos met in David Garth’s midtown office to give advice to Carol Bellamy, whose campaign for City Council president had bogged down. She had no money, no recognition, no nothing. Or so it seemed at the time. In addition to Garth (who was backing Ed Koch for mayor), the meeting was attended by Werner Kramarsky, a Cuomo supporter; Fisher, a Beame supporter; and a few other politicians. All, however, were pushing for Bellamy. According to an eyewitness, Garth turned to the small assembly and proclaimed that Bellamy’s main problem was that she needed a big issue, something sexy. Whereupon MTA Chairman Fisher turned to Bellamy and asked: “Why don’t you attack the MTA?” Then, with a perfectly straight face, Fisher assured the startled candidate, “I’ll tell you what to say.” Fisher denies the story. “The question was what she should do with her limited funds. I never said anything about attacking the MTA. That kind of schmuck I’m not.”



isher’s long, slow rise to power had a rather inauspicious beginning. In fact, his career as a lawyer-politician very nearly died aborning. In 1942, the Appellate Division of State Supreme Court suspended Fisher for six months for stealing a client’s money. The story, found in courthouse records, reads like a Raymond Chandler subplot. A woman named Mrs. Porter of Westchester hired Fisher in 1940 to get a legal separation from her husband. Subsequently, she traveled to Europe and entrusted Fisher with \$600

which she had got from a Mr. Bullot, her boyfriend and future husband. While she was away, Fisher pocketed the cash.

The lady went to the New York Bar Association. Fisher pleaded poverty as an excuse. Notwithstanding Fisher’s defense, the bar association went to court charging that “the respondent [Fisher] played upon the sympathy of a friendly and unsuspecting young woman whose financial need, except for her friend, Bullot, was as great as his own, and deliberately used \$600 of Bullot’s money not in the belief that it was Mrs. Porter’s money, but in the hope and expectation that he would again be able to work upon Mrs. Porter’s sympathies so that no trouble would come of it.” The court found the charges “established,” and suspended Fisher for six months. He paid the lady back her money and was later reinstated without opposition from the bar association.

To this day, Fisher is known to piously admonish young attorneys not to take a nickel from a client, “even for twenty minutes.” And for good reason: Fisher’s little depredation of 40 years ago would mean almost certain disbarment today.

It’s the only blot in his career that made it into the public record. But Fisher feels exonerated: “Since that time I’ve been elected a president of the Brooklyn Bar Association.”

In any event, despite his brush with the law, Fisher became a politically active attorney. He joined the Brooklyn Democratic party’s law committee, a body whose chief function is to prevent anyone but a machine candidate from ever winning elected office. Each primary season, the law committee, under the direction of a law chairman, expands itself to disqualify outsiders’ nominating petitions, entangle reformers in Board of Elections bylaws, sue on behalf of incumbents and “regulars,” and, of course, defend party hacks accused of election fraud. By the sixties, political upheaval had best party organizations with all kinds of insurgent challenges, and what the Brooklyn machine needed was a seasoned electoral hit man. By then Fisher was law chairman to the Kings County Democratic County Committee.

Fisher’s roles in election-eve political assassinations would require a glossary, but typically, whenever some reformer looked as though he might be able to rub two votes together, there would be Fisher. For example, in 1965 civil-rights leader Jesse Gray tried to enter a three-way race for the Democratic mayoral nomination. Up popped Harold Fisher as a “private citizen” to challenge

“...In 1942, while Fisher was a young lawyer, he was suspended from practice after being accused of stealing \$600 from a client...”

Gray's petition as “page after page” of forgery. When the Board of Elections refused to disqualify Gray, Fisher went into court and got a judge to “invalidate” about one sixth of the names on Gray's petition, retiring Gray from the field. Of course, Fisher's real client was not himself but the machine's candidate, Abe Beame.

It was also Fisher who, in 1973, defended Brooklyn Congressman John J. Rooney after an apparent steal of an election from Allard K. Lowenstein. It was Fisher who defended Abe Beame against builder Christopher Boomis's charges that Beame's 1973 campaign committees shook him down. As a matter of fact, Fisher was counsel to those same committees at the time. And just last year—acting as a “private lawyer”—he represented Comptroller Harrison Goldin and successfully knocked Goldin's primary opponent, Stephen Berger, off the ballot.

It was, however, the great legislative power struggle of 1966 between the Rockefeller-Wagner clique and the Kennedy-Steingut gang which propelled Harold Fisher into the vortex of state politics. The key battle for assembly speaker was between two Brooklynites: Anthony J. Travia, the Rockefeller-Wagner man, and Stanley Steingut, representing himself and Bobby Kennedy. Fisher backed Travia, who, after he routed Steingut and Kennedy, made Fisher his counsel to the speaker. In 1966 Fisher became, as one veteran politician explained, “the fourth most powerful man in the state.” Frank Rossetti, former Democratic chief of Manhattan, remembers that Fisher “was Travia's handyman. If we had to discuss our bills with Travia, Fisher was the guy to talk to.” One legislative aide recalls that “the members were scared of him. They would wait in line outside his office, nervously clutching their bills and proposals. And Fisher always talked tough.” In fact, Fisher became the collusive link between the Rockefeller Republicans and the heirs to the Wagner Democratic faction.



out of favor with his own political home base. In the wake of the great schism of 1966, Stanley Steingut was Brooklyn Democratic leader. A peace was declared and all the warring factions were again invited back into Steingut's “regular” fold, but not Harold Fisher: Fisher was tossed out as law chairman and became *persona non grata* at Democratic headquarters.

Then came a revelation that nearly toppled Fisher. In March 1967, it became known that the counsel to the speaker was receiving money from a public-employees' union in Albany. The union local was run by Al Wurf, the brother of Jerry Wurf, then head of the powerful New York City local of the American Federation of State, County, and Municipal Employees. At the time, the Wurf brothers were lobbying hard against the enactment of a proposed anti-public-employee-strike bill in Albany. Speaker Travia was backing the bill. And it looked to all as if Travia's right-hand man had been hired to put in the fix.

Fisher characteristically claimed that he was only acting as a private attorney for the union and was in no way lobbying for or against the labor legislation pending in Albany. He paid some money back to Wurf, severed his ties with the union, and retired to a hospital bed to wait out the storm. Somehow, the storm passed. But Harold Fisher was once again on his way back to the smoke-filled wilderness from which he had just emerged. When the Republicans once again took over the State Assembly in 1968, Rockefeller thanked Fisher for past services by naming him to a seat on the newly created MTA.

For the next six years, Fisher lived in a semi-anonymous world of political power brokering. He might be there still were it not for the sudden emergence in 1974 of his old protégé and neighbor, Hugh Carey. Fisher, as already noted, got on the Carey bandwagon day one and by Election Day was the future governor's number-one adviser and confidant. A New York Times reporter, covering Carey's inauguration in a drizzly Albany on January 1, 1975, observed a participant alone in the crowd, ecstatically clapping his hands to the strains of a band playing “When the Saints Go Marching In.” Harold Fisher, at long last, had arrived.

f Harold Fisher was now operating at the pinnacle of the state power structure, he was also dangerously far out on a political limb. For perhaps the first time in his political life, Fisher was

Ironically, Harold Fisher's appointment by Carey as chairman of the MTA may prove his downfall. Though head of mass transit, Fisher has been placed (by Governor Carey) in the position of being a drummer boy for Westway, the highest official, and therefore most visible, booster of the \$1.2-billion boondoggle. The task of being up front on this issue has led him into awkward contradictions and obfuscations.

In July 1977, shortly after Fisher took over the MTA, the agency submitted a “Ten Year Capital Program” to the federal government, outlining a program for \$17.3 billion in capital projects for the city's mass-transit system. With the report in hand, Fisher did what he does best: He went to Washington to beg and cajole Congress and pull wires for federal money. But then he got the word: Push Westway and forget subways.

The sea change began in December 1977 when Mayor-elect Koch and Governor Carey appointed Fisher to a three-man panel to study the economic effect of exchanging the federal money earmarked for Westway for funds to improve mass transit. Opponents of Westway had long demanded federal trade-in money, and the report was intended to defuse their argument. So when the Fisher panel issued a 28-page study ominously saying that a trade-in would mean 8,000 fewer jobs, Westway opponents denounced it as a scare tactic.

Nevertheless, by February 1978 Fisher was shouting his support of Westway to the rafters, sounding more like a president of the chamber of commerce than a government official. And so it fell upon Fisher to be the key public supporter of an arrangement promising to bring us \$800 million in mass-transit aid in return for building a superhighway. Eight hundred million dollars which Fisher and others know will almost certainly never materialize.

So the heat will increase, and the flak will continue to come down. Between Westway and subway crime, Harold Fisher could be a man without an ally.

But Fisher is ready for anything. He understands the game of which he is a master. And he realizes that in a public post, he who has at least titular responsibility gets the lion's share of the blame. And he is painfully aware that in politics, as in life, there are phases and seasons to all things.

Fisher, indeed, says he's tired of playing the point man of late. “You know,” he mused, “I started out in politics in the thirties in Brownsville. We were trying to knock off the district leader. Then I was an insurgent; then I was just an outsider trying to get in.”



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# Vitamin C: Dr. Pauling Was Right

By Julie Wang

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**"...In the first scientific finding of its kind, research has shown how vitamin C works. It suggests we all need much more..."**

---

Joseph Heller takes it . . . hoping it may help prevent cancer.

My ex-husband believes it is warding off a heart attack.

A friend swears it keeps her skin smooth and healthy. Another maintains that without it she gets depressed.

Half of New York takes it in massive doses at the first sign of a cold. But does it work?

When Linus Pauling first attributed fabulous healing powers to vitamin C in 1970, he was soundly reprimanded by the medical community for going far beyond his scientific data and drawing unsubstantiated conclusions. But recently, new pieces of information have cropped up in support of vitamin C, and Pauling may have the last laugh yet.

In the first scientific finding of its kind, still unpublished, the chairman of the biochemistry department at the George Washington University School of Medicine believes he has discovered how vitamin C works, and suggests that we should all be getting between ten and twenty times more than we do in an average diet—particularly at this time of year, when vitamin C is at its lowest level in fruits and vegetables that have been stored all winter.

Dr. Allan Goldstein had the idea that vitamin C might work to fight off disease by fortifying an important part of our immune system—the lymphocytes, a kind of white blood cell. In a

*Julie Wang is a medical writer and author of Phobia Free and Flying High.*

normal person these cells stop disease either by directing other white cells to engulf the invading organisms or by releasing millions of tiny proteins, called antibodies, which immobilize the invaders. He suspected that vitamin C acted on one or another of these systems.

He, with his co-worker, Gary Thurman, decided to test this idea in guinea pigs, which are the only animals besides monkeys, fruit bats, and the Indian bulbul bird that, like man, cannot synthesize their own ascorbic acid from glucose.

Sure enough, within four weeks of starting work, Goldstein had his answer. He found that if he gave guinea pigs a diet that contained no vitamin C for 28 days, they could produce only 10 to 20 percent of the normal immune response. And both systems were affected. Their lymphocytes could neither bring about the engulfing of bacteria nor produce antibodies as efficiently as guinea pigs that had been fed ascorbic-acid supplements.

Goldstein also looked into how easily his animals could recover from vitamin C deprivation. He gave half the deprived guinea pigs doses of vitamin C that would correspond to a daily dose of 1,000 milligrams in a 100-pound human (about eight cups of orange juice), and their immune responses returned to normal within four weeks. But when he gave the other deprived animals doses equivalent to only 100 milligrams in a 100-pound

human (about twice the recommended daily allowance), their immune responses *never* fully recovered. Moreover, they were unable to gain weight normally.

"This means that if men respond anything like guinea pigs, then most people probably aren't getting enough vitamin C to maintain their immunological system at its most effective level," says Goldstein. "They won't get scurvy, but they may never be able to build up an adequate supply to keep their lymphocytes functioning properly."

Scurvy hasn't been a major problem since the eighteenth century (see box, page 54), when Dr. James Lind discovered that citrus fruits would dispel symptoms of weakness, fatigue, aches and pains in muscles and joints, shortness of breath, rough skin, bleeding gums, infections that would not heal, and hemorrhaging under the skin. British sailors were subsequently given a ration of limes with each voyage, earning their nickname "limeys," and scurvy virtually disappeared.

But many nutritionists feel there is a big difference between taking enough vitamin C to prevent scurvy and taking the amount needed to provide optimal health. Because of stress, smoking, dieting, or poor eating habits, any one of which deprives us of vitamin C, we may not be getting enough to benefit from some of its more subtle protective effects.

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## "...Ascorbic acid interacts with the nitrites used in curing meats to prevent the formation of cancer-causing nitrosamines..."

Smokers are particularly in need of extra vitamin C, since the chemicals in cigarette smoke interact with ascorbic acid to remove it from the blood. Furthermore, ascorbic acid seems to protect smokers from the bladder cancer to which they are particularly susceptible.

Stress—emotional or physical, such as that caused by pregnancy or a surgical operation—also uses up extra quantities of vitamin C. So do cancer and heart attacks. In fact, with few exceptions, evidence is mounting that the more vitamin C you get, the better. In some people, doses larger than 1,000 milligrams will cause diarrhea. Others who have a tendency to form kidney stones are advised to keep their intake below 4,000 milligrams a day, since ascorbic acid breaks down into oxalate, which is excreted in the urine via the kidneys, where it may accumulate and cause painful blockages.

Overdoses theoretically could also



lead to demineralization of the bones. This may be why some people whose bodies are already saturated with vitamin C complain of "aching bones" when they take extra ascorbic acid. For most people, however, the problem is usually the converse. Since vitamin C is water soluble and cannot be stored in the body for any length of time, it must be replenished constantly. But how much we need to take?

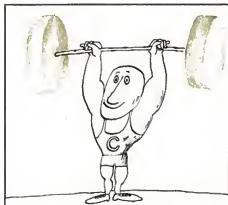
Goldstein believes that we function best when our bodies contain as much vitamin C as they can hold. An adult human being is reckoned to be at saturation point when his body tissues contain about 1,500 milligrams. Goldstein takes between 500 and 1,000 milligrams of ascorbic acid a day and recommends that everyone do the same. Since we excrete only 30 milligrams each day, this may seem excessive, but as we have already seen, stress takes its toll of the body's vitamin C, so for city dwellers and for anyone whose life-style destroys

ascorbic acid, these large doses could be essential. The Russians have long recognized the potentially helpful effect of vitamin C in maintaining optimal health. They recommend a minimum daily intake of 125 milligrams—more than twice that in the United States, where 45 milligrams each day is considered sufficient.

All animals that manufacture their own vitamin C maintain saturation levels in their body cells and blood. "If we were rats," says James Webster, author of a book on vitamin C, "we would be manufacturing between 1,800 and 4,000 milligrams of vitamin C a day, and under stress about 15,000 milligrams." Not all researchers, however, are impressed with the animal data; some feel it doesn't tell us very much about what is happening in humans.

Dr. Gerald Weissmann, for example, a New York University rheumatologist, says the only humans (other than scurvy victims) helped by vitamin C are children suffering from a very rare disease known as Chédiak-Higashi syndrome. Weissmann notes that white whales, like Moby Dick, also have the disease. It is characterized by poorly pigmented skin and hair, veering toward albinism, and the inability of white blood cells to kill bacteria effectively.

Weissmann and others have found that giving high doses of ascorbic acid to animals or children with the disease restores their white cells' ability to engulf bacteria and to produce enzymes that kill them. "Normal white blood cells don't respond to vitamin C in such a dramatic way," says Weissmann, and he is dubious about the value of high doses of ascorbic acid in basically healthy people. What Weissmann fails to note is that normal human white cells do respond to vitamin C. Dr. Laurence Boxer at Indiana University School of Medicine has found that in



the presence of vitamin C lymphocytes both recognize and move toward a chemical stimulus more readily. This chemical recognition followed by motion is called chemotaxis and is how lymphocytes locate and fight bacterial infections. The fact that vitamin C enhances lymphocyte chemotaxis may explain why this vitamin is so crucially important to our ability to fend off disease.

Curiously, in the area in which vitamin C has earned its greatest fame—the common cold—findings remain ambiguous. Few studies have shown a dramatic or clear-cut advantage of vitamin C over a placebo. Part of this may be due to a failure to measure the starting level of stored vitamin C and the life-styles of the people in the studies—whether they smoke, experience a lot of stress, etc. Individual rates of metabolism of the vitamin vary widely and would also affect results. So would age, since children have a more efficient immune system than adults and thus might be expected to benefit less from supplemental ascorbic acid.

In one study of 868 Navaho Indian children, for example, in which half the children received 1,000 milligrams of ascorbic acid a day and half received a placebo, those with the vitamin actually had longer illnesses (6.8 versus 4 days) and more illnesses (166 episodes versus 159 episodes) than those with low levels of vitamin C in their blood.

Still, as Dr. Sidney Weinhouse comments, "this says very little about the effectiveness of vitamin C." Rather, says Weinhouse, professor of biochemistry at Temple University in Philadelphia and editor of *Cancer Research*, "these studies show how complicated the common cold is and how little we really know about what causes it."

In other areas there is very clear evidence of the protective effect of vitamin C. For example, ascorbic acid

## "...Vitamin C controls bleeding, helps in the absorption of iron, and enhances wound healing, particularly in burn patients..."

interacts with nitrites used in curing sausages and meats to prevent the formation of cancer-causing nitrosamines. Some nitrosamines are formed during cooking, and nothing can be done about these, but others form in your stomach and here a glass of orange juice is useful. And, by the way, drink fresh or frozen varieties in preference to pasteurized orange juice, since they contain almost twice as much biologically active vitamin C.

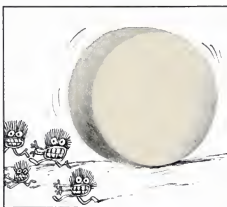
In men with high cholesterol levels and vitamin C deficiency, additional vitamin C apparently lowers the cholesterol levels although it has no effect on those who already take adequate vitamin C. Some scientists believe that atherosclerosis may represent a long-term deficiency or unsatisfactory level of ascorbic acid, as a result of which cholesterol accumulates in the walls of arteries and starts to clog them. They note that guinea pigs deprived of ascorbic acid may develop atherosclerosis.

Vitamin C controls bleeding by strengthening the walls of fragile blood capillaries. A woman suffering from excessive menstrual bleeding or spotting between periods may often benefit from extra doses of ascorbic acid, gynecologists have found. And some doctors recommend vitamin C to women who habitually miscarry, because it seems to inhibit spontaneous abortion.

Iron is better absorbed into the bloodstream when given with ascorbic acid. So drink your iron supplements with orange juice.

Vitamin C enhances wound healing and is particularly useful when given to burn patients.

It has long been known that vitamin C affects the cross-linking of collagen, necessary for the formation of scar tissue in wound healing and for forming the "glue" that holds the body together. Based on this knowledge Linus Pauling has compiled some fairly convincing evidence, published last month in *Cancer Research*, that the more vitamin C available, the more easily the body can form collagen bonds to inhibit the growth of cancerous cells and limit them to a single area of the body. He notes that cancer patients uniformly have lower blood levels of vitamin C than normal and that most of their vitamin C is concentrated in the cells surrounding the growing edge of the cancer, presumably where it does the most good in slowing down growth.



To test his belief in vitamin C, Pauling asked an associate, Ewan Cameron, a doctor in Scotland, to give ten grams a day of ascorbic acid to 100 terminal cancer patients. When compared with 1,000 patients treated exact-

ly the same way but without extra vitamin C, they lived between three and twenty times longer (an average of 210 days versus 50 days). Cameron's results have been criticized as being insufficiently controlled, and a second study is now under way at the Mayo Clinic, where 150 terminal cancer patients are being given ascorbic acid on a double-blind basis. Half receive ascorbic acid, half a sugar pill, and no one knows which half is receiving what. The code will be broken in a few weeks.

No one expects a miracle cure. In fact some of Pauling's hopes for vitamin C have had a ring of madness. He has advocated the vitamin to cure hangovers, vertebral-disk lesions, for increasing mental alertness and decreasing the illnesses that come with age by as much as 75 percent. But visionary claims for vitamin C have stimulated extensive research, and, crazy though some have sounded, bit by bit his predictions are being validated.

For example, in a 1968 *Science* magazine article, Pauling theorized that since schizophrenics had lower levels of vitamin C—due, he thought, to inherited increased metabolism of ascorbic acid—mental disease might be caused by a sort of "cerebral scurvy," in which the brain and spinal fluid lack vitamins present elsewhere in the body in adequate amounts. Based on this, he recommended vitamin C as a treatment for schizophrenia. Recent findings have now made a link between vitamin C and mental health. Vitamin C is essential for the formation of serotonin, a compound that mediates our moods and sleeping habits.

And as for his ideas about aging, Pauling may well be right again.

As we grow older, our thymus gland, which controls the immunological functions of the body, grows smaller and produces fewer of a certain kind of lymphocyte, called T-cells. Among other functions, T-cells kill off cancer cells and help direct a normal immune response. As the number of T-cells decreases with advancing age, we become increasingly susceptible to diseases like cancer and autoimmune diseases such as rheumatoid arthritis. Vitamin C might tip the balance in our favor by helping the remaining T-cells to function at maximum effectiveness.

We don't yet know the full story, but Joseph Heller, my ex-husband, and my vitamin C-popping friends seem to be keeping healthy company with Drs. Pauling and Goldstein.

### Sources of 'C'

A 1965 dietary survey in the United States showed that 27 percent of American diets provided less than the recommended dietary minimum of ascorbic acid. Older people, who eat poorly because of finances, depression, and loneliness, are particularly vulnerable to vitamin deprivation, and an estimated 12 to 16 percent of people of all ages have unhealthily low blood levels of ascorbic acid. Four percent showed definite signs of scurvy.

Vitamin C must be taken in daily. To supplement your diet you can take it in either pill or powder form. If you are planning to take Dr. Goldstein's recommended daily allowance of 500 to 1,000 milligrams, it is better taken in several small doses.

The following foods are good sources:

Food	Per cup
Orange juice (fresh)	122 mg.
Lemon juice (fresh)	113 mg.
Grapefruit juice (frozen)	95 mg.
Tomato juice (canned)	39 mg.
Tomato soup	12 mg.
Potatoes	20 mg.
Broccoli spears (cooked)	135 mg.
Brussels sprouts (cooked)	113 mg.
Sweet peppers (cooked)	122 mg.
Spinach (cooked)	50 mg.
Other fruits	
(strawberries, cantaloupe, pineapple, guavas)	50-120 mg.
Milk	2 mg.

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# The Tale of The Golden Letter

By Joan Kufrin

"...Two years of hard work on *The Scarlet Letter* were scrapped while a hurry-up Hollywood team did the final shooting..."

One curious fact will undoubtedly strike a substantial percentage of the audience of this week's television adaptation of Nathaniel Hawthorne's nineteenth-century novel of sin and retribution, *The Scarlet Letter*.

They got the color of the letter wrong.

To understand how the famous scarlet "A" became gold is to begin to understand not only something of what it means for a television project to come to life with government (i.e., your) money but also something of how the National Endowment for the Humanities operates.

Back in 1965, when the National Endowment for the Humanities was formed, together with its twin, the National Endowment for the Arts, Con-

gress stated that its purpose was to initiate and support (via grants, loans, and other assistance) research into, and public understanding and appreciation of, the humanities, which were defined as "language, both modern and classical; linguistics; literature; history; jurisprudence; philosophy; archaeology..."; the history and criticism of the arts; and aspects of the social sciences.

Since 1965, NEH's budget has soared from \$2.5 million to \$145.6 million. The emphasis has changed too. As late as 1973, 65 percent of its outright grants went for fellowships, research, and educational programs. But this year, these account for only 44 percent of the outright-grant budget of the Endowment, while 40 percent goes for projects to help the public

understand and use the humanities.

Which brings us to television and to Joseph Duffey, the affable chairman of NEH. Duffey, a former Baptist minister from West Virginia, was appointed by President Carter in 1977, after the Senate, led by Democrat Claiborne Pell (R.I.), successfully blocked renomination of Dr. Ronald Berman, the Endowment's previous scholar/chairman and a Republican appointee.

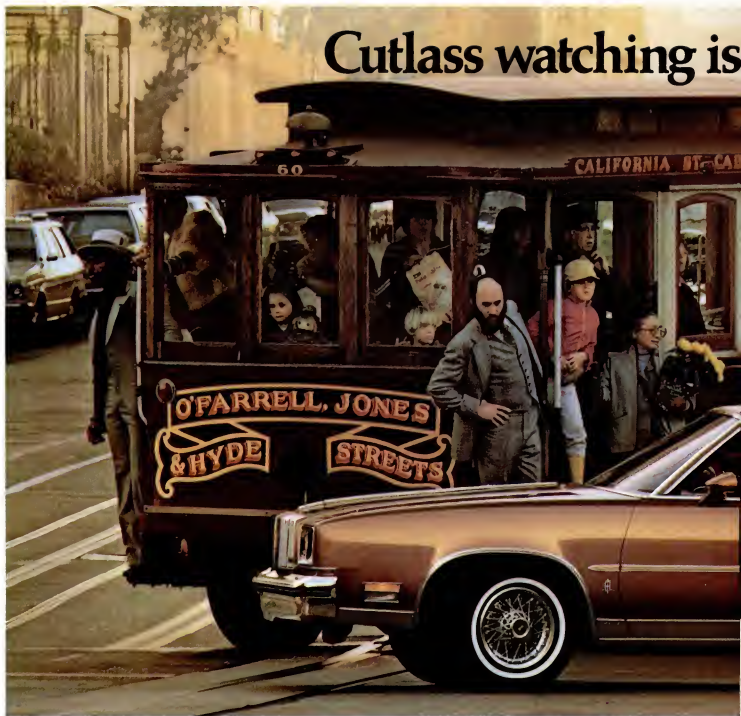
Under Berman, his critics charged, the Endowment had become *too* scholarly; charges of elitism set off in the Senate boomed in the press. So one of the things Duffey promised to do first was make "the humanities available to an ever-widening circle of the public."

One of the ways he chose to do this was to increase grants to television and



**The gold and the red: The famous symbol of the scarlet woman, played by Meg Foster in the television show, has been gilded.**

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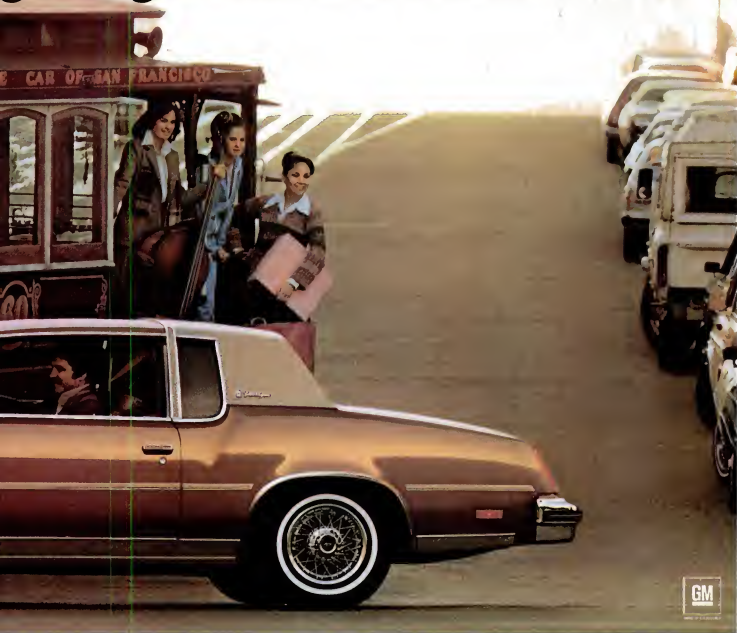
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radio, to the tune of \$10 million for 1979. To justify this sum, the Endowment points with pride to some of the excellent projects it has already helped to fund: *The Adams Chronicles*, *The Best of Families*, *The American Short Story I*. What the NEH never mentions are these facts: *The Adams Chronicles* took nearly five years to produce and went \$2.1 million over budget. *Best of Families* took four years to get on the air, and it went \$1.8 million over its projected budget. Only *American Short Story I* has come in under budget and relatively quickly (three years).

If early notices are any indication, *The Scarlet Letter* will become another source of pride for NEH. Yet it too took almost four and a half years and ran well over budget.

To suggest that the time spans on these projects are due entirely to the government's lengthy "step funding" process is not fair. Other factors—finding matching funds, negotiating contracts not once but twice or more over a period of years, strikes, juggling talent schedules—all contribute, but the step-funding process is nevertheless at the heart of most of the delays.

Simply, step funding is the way the government gives away money—in steps, which for NEH are one or more of the following, one at a time:

A *planning grant*, which pays for a survey to see if there's a need for the project.

An *R-and-D grant*, which pays for research and development of scripts.

A *pilot grant*, which pays for a pilot film.

A *production grant* to actually produce the program—though NEH rarely pays the full production costs on large TV projects, requiring producers instead to come up with matching money from private sources.

For each grant, a new proposal must be written and must compete for attention; thus, the proposals become all-important, often run 200 pages, and frequently overshadow the project idea itself so that some applicants apply for grants elsewhere to hire consultants to write proposals for NEH grants.

Each proposal is reviewed first by specialists and then by a panel of scholars, media experts, and members of the public before being sent to the 26-member National Council on the Humanities for what is in reality a token vote to fund or not to fund. Council members, who are appointed by the Senate to six-year terms, may depart from the panelists' advice, but in fact rarely do so, having several thousand proposals to pass on at each meeting.

The theory is if a project should fail, losses will be minimized; the process was designed to protect pub-



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## "...In eight months, six people turned out two scripts and a new 300-page proposal..."

lic funds, not harass grant applicants. TV producers, however, find it nearly impossible to hang on to talent for the long time periods these projects take. Budgets become obsolete because of inflation. Creative momentum and excitement disappear when a project takes years, or are interrupted when an applicant must stop and apply for the grants it needs to keep going.

This particular story began casually in December 1974, when Steve Rabin, head of media programs for NEH, met an old friend, Rick Hauser, of WGBH, Boston's public-television station. Hauser had three ideas: one a television series on myth, another he can't remember, and a dramatization of *The Scarlet Letter*. That last one sounded like something for the Endowment. Why not write a proposal?

A month later, Hauser submitted, on behalf of WGBH, an R-and-D-grant proposal to NEH, asking for \$143,344 to develop six dramatic scripts.

In June 1975, with typical caution, NEH granted WGBH \$50,000 to develop two scripts; pay for Hauser, an assistant, and a secretary; and, most important, hire the scholar-consultants to the project, a necessary condition of a Humanities media grant.

Hauser invited a quartet of Ph.D.'s to join the project as primary consultants: Sacvan Bercovitch, professor of English at Columbia, whose primary interest is "cultural continuities" in America; Joel Porte, professor of English and American literature at Harvard and an authority on American Romanticism; Michael Colacurcio, associate professor of English at Cornell, concerned with "historicity" in Hawthorne's works; and David Hall, director of New England studies at Boston University and a social historian whose primary interest is the Puritans.

With hindsight, it seems that these were scholars of a historical rather than an aesthetic literary bent, a fact which seemed unimportant then.

Allan Knee, a New York playwright who has also written television dramas, was the scriptwriter.

The group soon found that *The Scarlet Letter* presented problems in terms of television production.

First, much of the book takes place in people's minds. To dramatize these visually sterile portions of the book, the group would have to invent scenes or use voice-over narration of the text. The former seemed unscholarly; the

latter, it was thought, would be dull.

Second, though Hawthorne was writing about the Puritans, he was doing it from a nineteenth-century vantage point, which the scholars felt was not an accurate one. Should they make the production true to what the scholars knew the seventeenth century was really like (for example, real Puritans wore brightly colored clothing) or would they go with Hawthorne's stereotyped version of the Puritans?

In the end, the scholars and Hauser compromised. They would "correct" or enlarge on Hawthorne's impression of the Puritans, drawing on other, accurate historical sources to enforce the scholarship, but they would also invent scenes and characters to dramatize the visually limited narrative of the book.

In eight months, six people turned out two scripts. It took so long because of the procedure designed after Knee declined to work with five people all throwing suggestions to him at once. The scholars would each write for Knee an essay on four chapters of the book, after which Knee would write a version of that part of the script. The scholars would then read Knee's script, each would write another essay criticizing it, and then they'd all get together at a meeting where "we criticized each other's criticisms." Hauser would then communicate the consensus of criticism to Knee. The scholars once spent eighteen uninterrupted hours discussing four chapters.

Despite all, Knee managed to turn out two scripts acceptable to Hauser and the scholars, which were submitted in March 1976 to NEH along with a new 300-page proposal for another R-and-D grant for \$159,000 to complete the final four scripts.

In June, NEH granted them \$90,000 and subsequently sent an encouraging letter and six pages of anonymous reviewers' comments, mostly favorable, in general saying that the license that had been taken with the novel had been well handled.

Encouraged, Knee, Hauser, and the scholars went back to work for another nine months and hammered out the final four scripts, which were submitted in March 1977. Hauser wrote to Knee, "The scripts are dynamite, you know. Looking at them now, I am amazed, startled, delighted by the good work that is in them." He told Knee not to take any other work for the summer, anticipating minor revisions.

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Henry Becton, a program manager at WGBH, received a call from Rabin, who was relaying bad news. Though the Endowment admired the work that had been done, it believed "the proposal and scripts should be seriously re-examined before a production request can be recommended."

What the panel objected to now, it seemed, was what they had okayed the year before. Reviewers now felt that in the quest to make *The Scarlet Letter* historically accurate the scripts had completely lost sight of the work itself; one of them now objected to the scholars on the project, saying they were of the "Puritan era rather than Hawthorne's age, and tend towards a historical expertise rather than a literary one." They objected to new characters and interpolated scenes that, while historically accurate, were not in the book. They now felt Hawthorne wrote better dialogue than the scholars/Hauser/Knee combine. And, finally, some felt that the format was too long.

The Endowment softened the blow slightly by offering WGBH \$40,000 for further work on the scripts.

Becton phoned Hauser, who was then in London, and read the letter to him. Hauser was stunned. "My God, there's nothing left, is there? It's all questioned, all up in the air."

Though Becton was ready to drop out, Hauser wouldn't. He decided to engage a new group of "revision" scholars to get some fresh insights into what had gone wrong. Hauser consulted with his four primary scholars. From careful reading of the eleven pages of anonymous comments, Colacurcio and Berkovich felt they knew who some of the reviewers were. The comments closely followed points of view held by certain well-known literary scholars, not historians. Why not ask them to be on the new panel?

And, in fact, of the eight "revision" scholars hired by WGBH, five admitted they had been reviewers or panelists for the Endowment during the previous two years and had approved the project in the early stages. They now believed the project was in trouble but agreed to try to "save it."

Hauser decided he also needed a new scriptwriter if the Endowment was to understand this was a fresh start. Privately it was felt that after two years Knee had "become too involved" with the project and could not revise quickly enough.

On the advice of Herb Hirschman, the veteran Hollywood film producer hired by WGBH that spring to oversee *The Scarlet Letter*, Hauser hired longtime TV writer Alvin Sapinsley, who had a reputation for speed. In less than two months, Sapinsley pared the six

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scripts down to four, removed interpolated material, and inserted, where possible, Hawthorne's own dialogue. Sapinsley used voice-over narration too, a device not allowed to Kneecap.

Two Sapinsley scripts and a new proposal were submitted to NEH in time for the panel meetings of July 11. On August 30, two and a half years after submission of the first proposal, WGBH was given a production grant by NEH—\$750,000 would be given outright, and NEH would match another half million, which was eventually raised from Exxon (\$300,000) and the Andrew Mellon Foundation (\$200,000). The Corporation for Public Broadcasting gave \$525,000. Total from NEH: \$1,450,000. Production could now begin.

"We are in the humanities business," says Steve Rabin, "not in the television business." NEH does not care to hear about production problems or creative decisions on projects. Routine audits take place years after production: *The Adams Chronicles*, aired in January 1976, is just now being audited, while neither *The American Short Story I* nor *The Best of Families* has undergone audit, though the three cost NEH \$8,053,279.

Shooting was finished on September 14, nine days over schedule and with an initial budget overrun of \$650,000.

Last July, Democratic Congressman Sidney R. Yates of Illinois, chairman of the House Appropriations subcommittee, which annually reviews budgets for both the Humanities and Arts Endowments, launched an investigation into both agencies to see where the money has been going. Connected with *The Scarlet Letter* he will find:

□ sixteen scholars, who spent over 2,500 hours reviewing *The Scarlet Letter* scripts for historical and literary accuracy;

□ 32 scholarly panelists and reviewers, who read the scripts for the Endowment;

□ two scriptwriters, a producer, a cast, a producer-director, a costume designer (Fanne Lee), and the rest of the company;

□ several production designs due to a change of location one month before shooting (says Hirschman, "WGBH had no idea of what was involved in a real location");

□ huge overtime costs, since two and a half months before shooting WGBH decided to switch from film to videotape, reasoning that to use their own crews would be cheaper. What they did not realize was that the crew would still need film personnel in such key positions as director of photography, associate producer, key grip, gaffer, and special-effects man, and that these all

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belonged to a film union which was used to working a 72-hour week. The television-broadcast-union people worked a shorter week but were ready to make up the difference in overtime. And even that agreement disappeared near the end of the project. On August 31, 1978, broadcast personnel initiated a slowdown and began working a 40-hour week. The film people, though under contract and being paid to work 72 hours a week, had to abide by the 40-hour schedule.

How is it possible that with all this talent, all this effort, all this time, and all this money spent, the color of the scarlet letter itself was changed to gold?

The answer seems to be that the people ultimately in charge of the actual project never read the book.

The point is that dealing with the step system of funding these huge projects can become such a primary task that actual production becomes almost an afterthought. In the case of *The Scarlet Letter*, in which two years of expensive, scholarly hard work were virtually scrapped while a hurry-up Hollywood team pushed the final shooting through, the responsibility for waste seems to be attributable to the anonymous reviewers and panelists who were, in effect, in charge of funding. Even Congressman Yates, chairman of the subcommittee that has been appropriating money to the Endowment, was unable to get the names of these people, who have, since 1965, spent \$450 million of the public's funds.

In January, Congressman Yates warned that, while the decision to voluntarily change NEH's policy in order to make panelists' and reviewers' names available after the award of a grant was in the hands of the Endowment's chairman, Joseph Duffey, he, Yates, would bring up the subject for discussion by the House subcommittee this year. Duffey subsequently directed his staff that in the future a grant applicant could, on request, and after a decision had been reached, receive a list of the panelists who had discussed his proposal. At present, this is the situation.

Step funding will probably continue, but it is possible that when secrecy is eliminated a certain air of realism will filter into the proceedings. As this experience indicates, the results produced by the process can be vastly different from those envisioned by any of the creative or scholarly people along the way.

Hauser says, "I have never been more challenged, more miserable, more confused, less aesthetically apt. My dreams were dead. Though *The Scarlet Letter* will have my name on it, it's not my vision of *The Scarlet Letter*."

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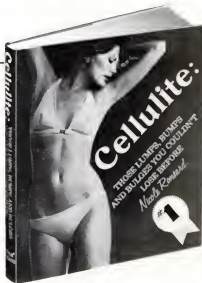
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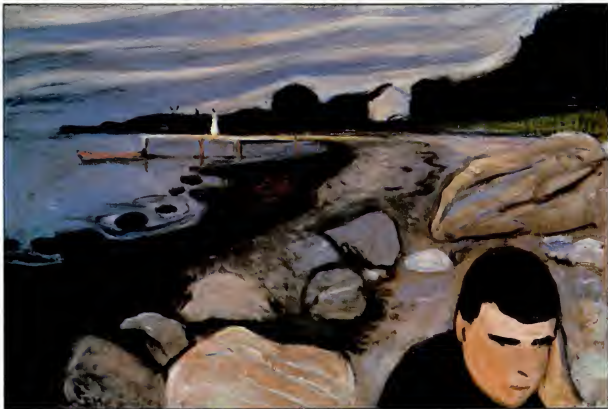


# Art/John Ashbery

## MAKE MINE MUNCH

"...At his best, Munch put on canvas raw emotions that are so powerful they can't always be identified, though they can be felt..."

Romance on the rocks: Munch's *Melancholy, Yellow Boat*, 1891-92, alludes to a romantic triangle. National Gallery, Oslo; 25 3/4 by 37 1/2 inches.



Twenty-three major paintings by Edvard Munch, most of them on loan from public and private collections in Norway, are on exhibit at the Museum of Modern Art until April 24. They are the nucleus of a much larger show which closed recently at the National Gallery in Washington and which was by all accounts one of the most exciting, if not harrowing, art events of the year.

Though the MOMA show is small, it concentrates on Munch's work of the 1890s, when he produced the celebrated and haunting pictures which have become emblems of modern angst: *The Scream*, *Anxiety*, *Madonna*, *Death in the Sickroom*, *Girls on the Pier*. While I regret having missed the Washington show, which included lesser-known works from the 1880s and from his later years, as well as a much larger selection of his graphics (the New York show has fifteen prints related to the paintings, from the museum's collection), there is much to be said for the

present succinct concentration of macabre masterpieces in a relatively confined space. It is both grueling and exhilarating.

It has always seemed strange to me that Scandinavia, with its cheerful, well-scrubbed cities; its romantic scenery and bracing climate; and its reputation for humane and enlightened social systems, should also be renowned for its suicide rates and some of the gloomiest art and literature of our time. It must be something more than the winters of darkness and the equally unsettling light of the midnight sun, both of which Munch captured so well and so often. Something in the very salubrity of nature and institutions impels artists to rip off the mask, exposing the fraud underneath, as Munch does in *Anxiety*. Here, his wraithlike burghers with their silk hats and frock coats are like caricatures of Ibsen or Strindberg characters, who are sometimes caricatures themselves. They are perhaps on their way to a soirée like

that in Strindberg's *Ghost Sonata*: "Just the ordinary ghost supper. They drink tea, without saying a word. . . . And they champ their biscuits all at once and all in unison. They sound like a pack of rats in an attic."

Even more striking than the bleakness which is a constant in Munch's art is the persuasiveness with which it is presented. In the hands of a lesser artist the mood could easily degenerate into what the French call *délectation morose*, and it frequently does so in the case of Ensor, for instance, where the grotesque can be merely gratuitous.

But Munch was, on occasion, a great painter who overshot his stated themes. In *The Scream*, the setting is the same as in *Anxiety*—the bridge across the Christiania fjord, with swirling clouds and water that are the visual equivalent of the scream issuing from the mouth of the skeletal, androgynous figure in the foreground. Munch wrote of it: "I felt as though a scream went through nature. I thought I heard a scream. I painted





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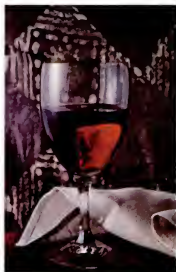
this picture—painted the clouds like real blood. The colors were screaming."

True, but there is a sensuous richness in the paint and in the decorative Art Nouveau swirl of sunset clouds, an excitement in the vertiginously receding perspective of the bridge, that gild this too bitter pill and persuade one to swallow it, to accept it not just as the nightmare of a disturbed and alcoholic northern misfit but as a moment of truth. Had Munch not been the superb craftsman he was, *The Scream* would have gone unheard.

At his best he was able to put on canvas raw emotions that are so powerful they can't always be identified, though they can be felt. Take the famous *Girls on the Pier*: three girls looking over a railing at the water below, with a house and a huge tree, like a haystack, in the background, and the pale light of a summer evening in the sky. In his introduction to the Washington catalog, Robert Rosenblum calls it "an image that can rival, for bleakness and fearful portent, the best of Ingmar Bergman"; while elsewhere in the same catalog Arne Eggum, curator of the Munch Museum in Oslo, considers it "one of Munch's most harmonious and lyrical motifs." In fact both are right, and this bypassing of a specific mood in favor of a charged space where conflicting human emotions can co-exist is one way in which Munch transcends the German Expressionists who claimed him, along with van Gogh, as their mentor.

Equally ambiguous is the Boston Museum's *The Voice*: a woman with her hands behind her back, rigidly posed against a backdrop of fir trees and a lake with a phallic reflection of the setting sun and a tiny boat with two figures in it. We are told that it is usually interpreted as "a picture of a woman who is offering herself and holding back at the same time." Similarly, *Melancholy, Yellow Boat* is traditionally construed as a lover's triangle involving three of Munch's friends. Yet these readings hardly exhaust the overpowering sense of mysterious loss that both paintings project.

If, as John Elderfield suggests in his catalog introduction, "Munch's dependence upon intrinsically 'important' themes meant that he was denied the absolute fusion of form, symbol and subjective emotion available to van Gogh," I think it is also true that, perhaps without realizing it, Munch sometimes broke through his frozen iconography into a realm of pure animism, an ecstasy in which joy and terror are indistinguishable and inextricably woven together with the appearances of nature.



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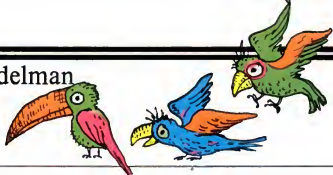
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# The Urban Strategist/Laurie Edelman

## BIRD-WATCHING IN THE BOROUGHs



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Bird-watching inspires a certain hilarity in most people, evoking images of eccentrics in baggy Bermudas and sensible shoes. That stereotype is a canard. Behind those binoculars are real you-and-me types: dentists and dancers, editors and electricians, real-estate people and ecology freaks. They've discovered that birding is one hell of a way to get away from it all. When you live in a world of chaos and concrete, the sighting of a soft, tawny-rose mourning dove sunning itself at pondside rivals a weekend in the Hamptons. There's something uplifting in the swoop of a crayon-red cardinal. And something curiously satisfying in *knowing* it's a cardinal, not a tanager or a crossbill.

Our city is surprisingly hospitable to feathered wildlife. Almost 400 species touch down in New York's parklands for refueling and rest during the annual spring and fall migrations. City birders spot ruby-crowned kinglets and cedar waxwings, downy woodpeckers and yellow-bellied sapsuckers with astounding frequency. And they do it in the delicious calm of early morning, amid grass and budding trees. It's sport for the soul.

To become a birder, you'll need a decent pair of binoculars, a field guide to help you identify the birds you see, and a small notebook to record your sightings. Thus equipped, you can ram-

ble forest paths and commune with the birds on a one-to-one basis if you wish. Many birders, however, prefer the company of other enthusiasts. As a novice, you might want to follow their lead and join a bird club or other group. Here is, first, some basic information on binoculars and field guides and after that a directory of bird clubs, classes, and other forms of organized bird-watching in the New York area.

### Binoculars

A bird in the bush is just that. A bird in the glass is the essence of birding; it lets you see field marks as elusive as a broken eye ring or a scarlet crown patch.

For all but the most advanced birder, 7x35 binoculars with center focus are ideal field glasses; they make the bird in the bush appear seven times closer to your eye than it actually is. Higher magnifications are also available, but their drawback is that the slightest movement of the hand is magnified as powerfully as the image. (The "35" represents the 35-mm. diameter of the objective lenses—the ones farthest from your eyes. These admit just the right amount of light for birding.)

Of course, not all 7x35s are the same; some are barely adequate for birding, or anything else, for that matter. The quality and alignment of the lenses are the primary factors in the clearness, sharpness, and brightness of the image. Higher-priced binoculars generally offer the best-quality lenses and construction, so if you develop anything more than a fleeting interest in

birding, you'll do well to get the best binoculars you can afford. By all means, buy them at a reputable optical store where an expert salesperson can advise you.

If you wear glasses, get binoculars with rubber cups around the ocular lenses—the ones near the eyes. These bring your eyes closer to the lenses without scratching your glasses.

Birders-for-a-day might want to rent a pair of binoculars. At **Dell & Dell** (19 West 44th Street, 575-1686) the rental rate is \$6 a day plus a \$30 deposit. The rate at **E. B. Meyrowitz** (520 Fifth Avenue, near 43rd Street; 840-3880; and also at branches) is \$8 to \$12 for the first day, \$5 to \$7 for each additional day, plus a deposit equal to the value of the rental glasses. Meyrowitz, incidentally, is also a well-known shop for purchase. Ask for Daniel Sanders.

### Field Guides

When asked to recommend a basic field guide, eight out of ten birders reply, "Peterson, of course." They're talking about a classic—*A Field Guide to the Birds*, by Roger Tory Peterson (Houghton Mifflin, \$5.95 in paperback). The plates in the center of this book are simple but excellent paintings and drawings of birds found in the eastern half of the United States and Canada. Arrows around each picture point out the most outstanding field marks—wing bars, beak shapes, and the like—to help you identify the bird you've spotted. But if you want more details on field marks, size, voice, range, or sim-



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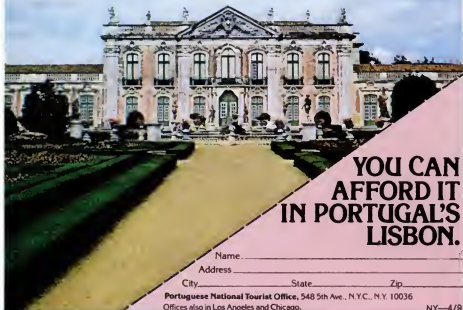
A photograph of three men standing side-by-side, smiling. The man on the left is wearing a light beige suit jacket and tie. The man in the middle is wearing a light blue suit jacket over a patterned shirt. The man on the right is wearing a light blue suit jacket, a patterned tie, and large dark sunglasses, and is holding a light-colored fedora hat. They are all wearing jackets made of Encron Golden Touch polyester.

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ilar species, you have to flip to the text description on a different page.

*Birds of North America*, by Robbins, Bruun, Zim, and Singer (Golden, \$4.95 in paperback), covers the entire continent—a decided disadvantage if you expect to limit your birding to the immediate area. Nevertheless, many birders prefer this guide. For one thing, the descriptive text (less detailed than Peterson's) is directly opposite the painting of each bird. For another, each species's range is shown on a small map, rather than in text. Finally, there are many more pictures of birds in flight, a great aid in identification.

A beautiful little book, the *Audubon Society Field Guide to North American Birds*, by John Bull and John Farland Jr. (Knopf, \$8.95 in plastic covers), made it to the top of the best-seller lists last year. It's a ground-breaker—the first guide to use color photographs rather than paintings and drawings. The birds in the guide certainly look like those in the field, and yet many birders find paintings more useful for identification. Artists, after all, can take liberties to make field marks more noticeable; the photographer usually cannot.

Nevertheless, beginners may appreciate this guide's realism as well as its unique organization. While other guides are arranged by bird family—and what beginner knows a nuthatch from a booby?—the Audubon guide groups birds by shape, color, and habitat. The text, unfortunately, does not face the bird's picture, but it does give clear details on field marks, voice, habitat, range, nesting habits, and even local legends and lore.

### Organized Bird-Watching

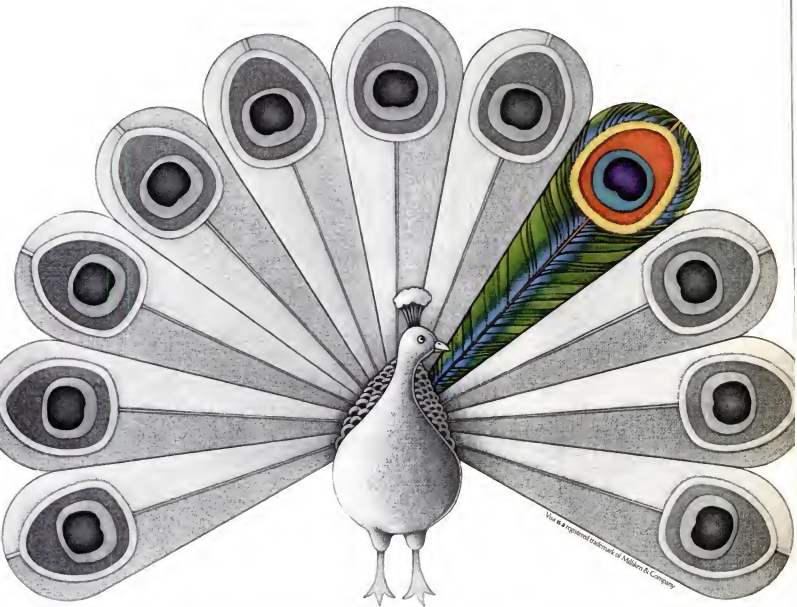
Here are some programs for beginners who want to share the companionship—and expertise—of more accomplished bird spotters.

At the Brooklyn Botanic Garden (1000 Washington Avenue, 622-4317), you'll be given one (sensible) command: The class is called "Get to Know Your Birds." So you will. You'll also become acquainted with a lovely place; all three sessions meet on the grounds, 50 acres replete with meandering stream, Japanese garden, and a formal pool capped with water lilies. The sessions are spaced so that students can see a wide variety of migrating birds. The first, alas, has already been held, but there are some places available in the April 21 and May 12 classes, which meet from 9:30 A.M. to 11 A.M.

The course is fine for beginners: Your instructor, Dr. Bernard Brennan, will explain what you're looking for—



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and at. The fee is \$10 for both sessions for non-members, \$8 for members. To register, ask for Alice Smith.

With its primeval forest, river gorge, wild flowers, and many planted areas, the New York Botanical Garden (Bronx Park, Bronx; 220-8747) is a fine spot for birding. But the garden's five-session course, "Enjoying Birds," meets on the grounds just once. For the other four sessions, students travel to the wilds of Jamaica Bay (twice), Van Cortlandt Park, and Jones Beach—on the principle that the more habitats you visit, the more species you'll observe.

The instructor, Allen Rokach, is a longtime birder, naturalist, and geologist, as well as the garden's staff photographer. His course runs five consecutive Saturdays, beginning May 12. Garden members are charged \$36; non-members, \$40. Call for a brochure and registration application.

If you'd rather not travel, consider the course offered by the Hunter College Center for Lifelong Learning (466 Lexington Avenue, at 45th Street; 949-4361). "Birdwatching in Central Park" makes great use of Manhattan's favorite backyard. You'll see exotic land birds (the long-eared owl, the wood thrush) in the Ramble, mallards swimming in the lake, herring gulls gliding above the reservoir, and perhaps a yellow-bellied sapsucker—of the woodpecker family—thumping against a tree.

Though the course is geared to beginners, many students show up season after season. The instructor, Joan Bonagura, is an incurable birder—on the day of the blizzard of '78, she was spotted en route to the park, binoculars in hand. In addition to offering expert guidance in identifying birds, Joan also points out Central Park landmarks like Bow Bridge, the Shakespeare Garden, and Falconers' Hill. And if the class expresses interest, she'll identify shrubbery and trees as well.

The course runs six Saturdays, 9 to 11:50 A.M., and costs \$65 plus a \$5 registration fee. The first session meets April 7. Bring binoculars. If you miss the first few sessions, you can sign up midway. Call for information.

Twelve thousand acres of marshland and tidal water make the Jamaica Bay Wildlife Refuge (Cross-Bay Boulevard, between Howard Beach and Broad Channel; 474-0613) an avian paradise. Even if you bird-watch nowhere else, you can build an enviable bird list of over 200 species at the refuge. Breeding water birds like the glossy ibis and the snowy egret are common sights, as are scores of land birds that put down here for food and rest. Even bald and golden eagles have been spotted.

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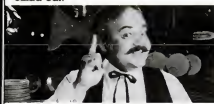
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Throughout the year, depending on the weather, the refuge staff operates a nature program geared to beginners. Every Saturday and Sunday at 11 A.M., 1 P.M., and 3 P.M., they present a slide show about the history of the area, followed by an organized nature walk, identifying flora and fauna along with the birds. Visitors are asked to bring binoculars; if you don't have any, you can look at the birds through a telescope the group leader brings along.

The National Parks Service is in charge of the refuge, so the program is absolutely free. To enter, however, you'll need a permit; pick one up free at the Visitors' Center, Cross-Bay Boulevard, one and a half miles south of North Channel Bridge.

The Brooklyn Bird Club is an intrepid group. In winter months the members frequent local garbage dumps—especially the one behind Davis Wildlife Refuge in Staten Island. According to one member, if you're looking for rare gulls, hawks, and owls, that's the place. The gulls show up because they're scavengers and can find a good meal in the refuse. Owls and hawks—which are predators—don't scavenge, but they feed on the mice and rats that do.

In the spring the club visits more appealing locales, including Prospect Park, Riis Park, and the Green-Wood Cemetery, where Peter Cooper and Horace Greeley, among other notables, rest. Field trips are April 22, May 6, May 20, and June 3. There are no field trips during the summer; they start again shortly after Labor Day. To join the group, just appear at Nathan's (Empire Boulevard and Flatbush Avenue) at 8 A.M. Beginners are invited, there's no charge, and the group is small enough for everyone to see all the sightings. Call Ronald or Jean Bourque, 648-1684.

The Queens County Bird Club usually holds field trips the last Saturday of each month, with some Sunday mini-trips and overnights in the warmer seasons. This is a very active group. From 15 to 40 people show up for the trips, venturing to such locales as Forest Park, Alley Pond Park, Kissena Park, and Jamaica Bay. New birders are welcome—no charge—but are encouraged to attend one of the club's meetings beforehand. These happen every third Wednesday of the month at 8:15 P.M. in the administration building of the Queens Botanical Garden (43-50 Main Street, corner of Dahlia Street, in Flushing). Club membership is \$7.50 for a single; \$10 for family membership. Call Lore J. Schore at 939-6224.

Staten Islanders (and anyone else who's up to a morning ferry ride) can join the nature walks organized by the



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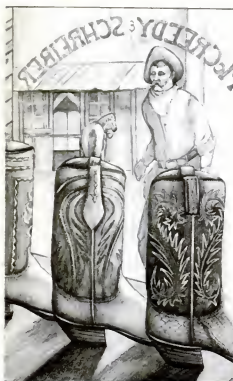


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*Ah, the things you can do when you Rendez-Vous*



Staten Island Institute of Arts and Sciences (75 Stuyvesant Place, St. George, Staten Island; 727-1135). On the second Saturday of every month, this group sets out for Clove Lake Park, Great Kills, Wolfe's Pond, High Rock Park, or some other spot in New York's wilderness borough.

Usually, the group looks not only at birds but also at flowers, trees, and even rock formations. May, however, is devoted to the birds. In addition to the Saturday walk, there is a bird-watchers' "Maywalk" every Sunday of the month at 8 A.M., each one in a different park. You don't have to be a member to go along, and since the walks draw as many as 35 people on a sunny day, you're bound to find someone to give you some birding pointers.

To find out about meeting time and place, phone the institute or look in Friday's Staten Island *Advance*. Newcomers are also invited to attend the group's meetings, on the fourth Saturday of each month, at 8 P.M., at the institute. There is a \$10 membership fee to the institute but field trips are free.

Sooner or later, most serious birders link up with the Linnaean Society of New York (15 West 77th Street, New York City, 10024), a twilight bird group that was founded in 1878 and has been active ever since. This spring's field-trip schedule includes local outings to Jamaica Bay and Central Park, Prospect, and Forest parks, as well as week-enders and day trips outside the city. There's a ride charge for trips out of the area, but local outings are free and beginners are welcome. The number taken on field trips will be limited, and preference is given to members. Membership dues, \$8 a year, entitle you to the society's monthly newsletter and its scholarly publications, in addition to preference on trips. Regular meetings are held at the American Museum of Natural History two Tuesday evenings a month (once a month in the summer), and you don't have to be a member to attend. Write for information.

Another group known for its devotion to birds is the National Audubon Society (950 Third Avenue, at 57th Street; 832-3200). The society charts local chapters, which are required to hold regular meetings, publish newsletters, and organize field trips. To join a chapter in your vicinity—including Long Island, New Jersey, and lower New York State—get in touch with the Chapter Services Department at National Audubon Headquarters. And call the Rare Bird Alert (co-sponsored by the Linnaean Society), 832-6523, for up-to-the-minute information on who's in town, and where.

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You can purchase this \$375.00\* suggested retail 3-piece suit for \$174.50. Other suits \$154.50-\$199.50. You'll find similar savings on sportcoats, slacks, raincoats and tuxedos, too. Sizes 48-50 \$10.00 extra per garment. Made-to-measure suits and sportcoats 20% extra.

# INTELLIGENCER

## Howard Hughes Book to Reveal O'Brien Connection



Hughes, O'Brien: What sort of "public relations" work was done for the billionaire?



A lot of politicians will weep when they read Michael Drosnin's *Citizen Hughes: In His Own Words—How Howard Hughes Tried to Buy America* (Holt, 1980). Based on thousands of the billionaire's handwritten memos and other secret Hughes documents, the book will expose misdeeds in awfully high places.

Drosnin had no trouble arranging an appointment with Larry O'Brien after telling the former Democratic-party chairman that he possessed Hughes memos on services rendered by O'Brien Associates. (O'Brien, now commissioner of the National Basketball Association, did "public relations" work for Hughes from October 1969 through February 1971 at \$15,000 a month.)

Drosnin tried to refresh O'Brien's memory by showing him copies of certain materials. But apparently he couldn't recall Hughes's meaning on several points. He often insisted that the tape be stopped and went off the record. However, O'Brien reportedly admitted doing jobs for Hughes that might prove embarrassing if revealed. "You're trying to destroy me, aren't you?" he said to Drosnin.

Drosnin asked how Larry O'Brien, a loyal knight of Camelot, felt on the night Robert Kennedy died. "The horror is impossible to describe," he replied. Then the reporter handed O'Brien a memo Hughes had written just minutes after Kennedy's death—during a presidential campaign O'Brien managed.

He winced as he read the coldhearted calculations of the billionaire, who viewed RFK's murder merely as "an opportunity" to hire on the entire Kennedy machine.

As Drosnin stood up to leave, O'Brien's mood shifted. Quite shaken, he began to speak about how much he treasured his Kennedy-family ties. "Now you make me wonder whether I'd forsaken everything," he allegedly said while blinking back tears, "to go to work for a bum like Howard Hughes."

Drosnin will purportedly reveal for the first time the answer to the question that so consumed the Nixon White House and probably triggered the Watergate break-in—what did Larry O'Brien really do for Howard Hughes?

## Loose Talk Irks Radio Prexy

WMCA president Ellen Straus cut off Barry Farber's mike two weeks ago during stalled contract negotiations. According to Straus, the popular talk-show host is seeking "wild terms—different from any other contract in the history of the station." However, Straus does not expect to lose her prodigal to another outlet. "No other station will stand for what he's asking," she says.

What does Farber want? "Non-monetary rewards are the sticking point," he remarks. Although Farber has pledged not to discuss details, a station source revealed that he would like to supplement his salary by finding sponsors and producing his show's own commercials. "Ellen Straus is a tough woman," observes Farber. "In negotiations she makes Bella Abzug seem like Marie Osmond. Though I'm talking to other stations, I'm still within WMCA's gravitational field."

Meanwhile, Straus has filed suit against WOR's Carlton Fredericks, the dean of feel-good nutritionists. She charges Fredericks with breach of a verbal contract to join the station in February. (Gary Null, the station's own nutritionist, had been fired to make room for him.) Did Fredericks perhaps initiate the WMCA deal merely to scare WOR into a healthier contract? Straus apparently thinks so; her court complaint also accuses him of negotiating in bad faith.



Farber: Contract talks stalled.

## Communist Sues Hiss Historian

Sam Krieger, an ancient radical who recruited Whitaker Chambers into the Communist party in 1925, has sued historian Allen Weinstein, Alfred A. Knopf, Inc., and *The New Republic* for \$9 million. Krieger is exercised by a footnote in *Perjury*, Weinstein's controversial book on the Hiss-Chambers case, which identifies him as an organizer of the Gastonia, North Carolina, textile strike of 1929. Although Krieger used the alias "Clarence Miller" on party matters, he claims that he is definitely not the Clarence Miller wanted for murder in

the Gastonia violence. Weinstein argued in *The New Republic* that FBI documents proved that Krieger and Miller were the same.

When Weinstein showed these documents during a recent deposition, the plaintiff's side remained unpersuaded. Krieger still wants Weinstein to deliver a tape of their interview. He claims to have told Weinstein he was not the Clarence Miller of Gastonia. At Knopf's request, the Vintage paperback edition of *Perjury* will drop the offending footnote.

## Studio 54 to Celebrate Itself

Studio 54 will give 1,000 "best friends" a rush on April 26. Donna Summer will sing, and Gilda Radner will be RoseAnn Roseannadonna on the occasion of its second anniversary. The disco can well afford the celebration. According to a source close to co-owner Steve Rubell, the weekly profit is now around \$60,000, and all told Studio 54 has netted approximately \$5-million in its short and troubled life.

BY PHILIP NOBILE



## Begin Shapes Up Image for TV

Menachem Begin's TV image needed work. And so, a week before Camp David, a mysterious friend of Israel sent him Dorothy Sarnoff, a former singer-actress who coaches executives in refurbishing their delivery at her firm—Speech Dynamics, Inc.

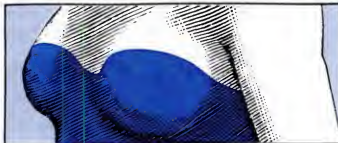
She persuaded Begin to get new glasses and a new suit (blue instead of gray) and showed him how to look into a camera, and filmed the prime minister in mock press conferences, playing the inquiring reporter herself. Afterward Begin re-



Sarnoff: Improved his delivery.

viewed his own performance. "He was a very realistic critic," says Sarnoff, who was pleased with her client's progress.

## Ads Show Slip Twixt Cup and Lip



There is great cleavage among women's magazines on bust-developing ads. *Vogue*, *McCalls*, *Ladies' Home Journal*, *Glamour*, and *Ms.* forbid all such appeals, but not *Redbook* and *Mademoiselle*. "I've seen evidence that the Mark Eden method works," says *Redbook* editor Sey Chassler. He emphasizes that the Eden program just improves a woman's posture and thereby gives the illusion of larger breasts. "Eden claims to increase 'bust measurement' but not the bust itself," he insisted.

In fact, the Mark Eden ad in the April *Redbook* contradicts Chassler. "For the first time in history you can see your bust changing right before your eyes," the copy reads. "Only Mark Eden consistently produced rapid and dramatic improvements in size, shape, lift and firmness of the actual bust—in what fills out the cup sizes of a bra."

In addition to Mark Eden, *Mademoiselle* gives its seal of approval to New Dimensions Figure Enhancement

System, Right Places protein supplement, and Sara Michael's Protein for the Bust. *Mademoiselle* editor Edith Locke wouldn't comment on whether she thinks these products really work. "I feel strongly that they couldn't advertise without the approval of whatever government agency," Locke says. "The government has very strict regulations on before-and-after advertising."

"The woman is dead wrong," declared a lawyer for the Federal Trade Commission. "The fact that we haven't filed against a bust developer or penis extender or miracle diet doesn't mean the government approves. We have only 32 people in food-and-drug advertising. We go after only the most heinous ones."

Why did *Glamour* drop Mark Eden two years ago? Publisher Louis Holtermann merely remarks that the ads "were incompatible with our editorial thrust." He would not say how *Glamour's* thrust differs from *Mademoiselle's* (both magazines are owned by Condé Nast).

## CIA Spied on Spook Author

After Victor Marchetti published *The Rope Dancer*, an unflattering roman à clef about the CIA, agency officials, we now learn, ran a secret surveillance operation against the author. Beginning in 1972, the author—himself a former CIA official—was assigned the code name "Butane." He was shadowed, his mail was opened, and his tax forms were reviewed. According to documents recently released to Marchetti, the CIA's office of security freaked when it obtained a copy of a proposal he had submitted to Doubleday for the book *The CIA and the Cult of Intelligence*.

Realizing that Marchetti was ready to leak classified material, the agency was desperate to discover "whether he was in contact with or subject to an operation conducted by a foreign intelligence agency." After Project Butane came up blank, the CIA turned the case over to the FBI. "Mr. Marchetti may well feel under mounting pressure and become increasingly disenchanted with the agency and the United States government," the security office memoed J. Edgar Hoover in April 1972. "Under such circumstances he could be the target of a recruitment attempt by the opposition, and it is not entirely inconceivable that he might choose to defect."

Before Marchetti exposed

the agency's wicked ways in *Cult*, his former colleagues were apparently reluctant to denounce him. "A variety of sources portray Butane as a flamboyant, aggressive, egocentric individual," stated a CIA "personality sketch" from 1972. "He undoubtedly possesses a certain degree of charm and personality, and would appear to be a gregarious, socially oriented individual who strives to develop and cultivate persons of rank." But in 1974, the year *Cult* was published, the agency rewrote its analysis, insisting that Marchetti was actually a political conservative motivated solely by revenge for failure to be promoted. In retrospect, Marchetti was now "a very aggressive, self-centered, selfish and opportunistic individual. . . . Although he was the [deleted] successful office politician, apparently [deleted] suave, [deleted] come on strong as rather crude loudmouth. Marchetti possessed a facility for antagonizing his peers with overbearing, almost arrogant mannerisms."

Today Marchetti seems amused by Project Butane. "I laughed when I read those papers," he says. "The agency is so paranoid that it assumes that an inside critic like me may be a traitor. If they hated *The Rope Dancer* and *The Cult*, wait till they read the novel I'm writing now."



Secret file photo: The CIA catches ex-agency officer Victor Marchetti (left, in glasses) with former Timesman Ben Welles.



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# BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



## Shelf Life

"Our first function is to serve the Congress . . . but we are also sometimes called the Library of Last Resort . . . It is our responsibility to collect those printed matters that are not available anywhere else . . . We're trustees for the world." Thus does Dr. Daniel J. Boorstin, librarian of Congress, describe the Library of Congress. And in a fascinating TV show, with wit and warmth and many facts, Sir Huw Wheldon describes it even better. He takes us into the circular main reading room (above), based on the British Museum's main reading room; into the specialized reading rooms (where we see Senator Moynihan doing his own research); into the stacks; and into a closet and a little blue box containing the contents of Abraham Lincoln's pockets on the night he was killed.

THE LIBRARY OF CONGRESS/April 10 at 9 p.m./Channel 13



## Cut on the Road

"There are 600,000 street trees in New York, and they die much faster than we can afford to repair or replace them," grieves Liz Christy of the Council on the Environment of New York City. So she has pushed through a program to train volunteers. In four three-hour sessions, taught by horticulturists and professional pruners, students learn to identify the different trees and detect potential hazards, learn to treat their wounds and prune their (ground-level) limbs. "It's a rigorous course," Christy says, "with homework and fieldwork. Every cut is supervised and rated. And there's a very tough exam at the end before anyone is given a certificate." For a year after graduation, students turn in reports on trees that are diseased and need maintenance, then do their good works with tools borrowed from the Street Tree Pruners' lending library. STREET TREE PRUNING AND MAINTENANCE COURSE/Starts April 3/Council on the Environment of New York City/566-0990/\$10

## Trunk Line

Jonathan Tunick, a superb orchestrator if ever there was one, has been indispensable in creating the sound of Sondheim. That we know. What we don't know is the music Tunick has written for himself. So off we'll go to hear his songs for a musical called *Travellers*, for assorted Julius Monk revues, and his music for poems by Yeats and Cummings.

THEATER SONGS OF JONATHAN TUNICK/April 8 and 9 at 8 p.m./Playwrights Horizons Studio Theater/416 West 42nd Street



## Toys Will Be Toys

Legoland (above) is that miniature world in Billund, Denmark, where Mount Rushmore, the Taj Mahal, Independence Hall, a Rhine house, a missile launch, etc., are constructed from plastic Lego bricks. Now, even more miniature, comes a parade of 50 reproductions of those reproductions to be seen at A&S. Kids cannot touch, but they can go into the next room and play with Lego bricks to their heart's content (or their mommy's charge account). LEGO WORLD/April 7-21/Abraham & Straus/Eighth floor

**A**nything goes at work.

Near right: Rafael's cotton shirt, \$110 at Bergdorf Goodman, and linen trousers, \$130 at Bloomingdale's soon; lizard belt, \$35 at Capezio's in the Village (177 MacDougal Street); lizard shoes, \$225 at Carina Nucci (1073 Third

Avenue, at 63rd Street). Far right: suede jacket, \$475 at Riff's (1073 Third Avenue); linen shirt, \$120, and trousers, \$100, by Pinky & Dianne for Private Label, at Bloomingdale's soon; belt, \$25 at Andre Oliver (34 East 57th Street); boots, \$75 at Capezio's in the Village.





Fashion/John Duka

## Spring '79: Imitation of Life

Fashion is more than ever a reflection of society, and nowhere is this clearer today than in the clothes men's-wear designers are offering for spring. Instead of handing down fashion dicta, they have begun an about-face and are taking many of their design cues from what men are actually wearing on the street.

The ideas culled from popular taste, when seen as a whole, form a telling picture of men in New York. There is, for instance, an urbanized collegiate look—penny loafers, pink oxford shirts, and khakis—a kind of instant WASP sensibility. There is the urban gentleman, eternally 40, it seems, able to wear a suit or just a shirt and trousers in the office with equal ease. And the stylized,

street-smart urban athlete, in running shoes, linen painter's pants, a sweatshirt—and electric colors.

While this may sound like sartorial confusion, what it really means is that the sixties fashion spirit of "doing your own thing" has finally, if belatedly, come into its own. Men are feeling more relaxed about the clothes they wear, and more experimental. At the same time, they are less willing to let designers make their decisions for them.

Witness, for example, the short unhappy life of last fall's unconstructed Harris-tweed jacket, with its sleeves pushed up to the elbow, its lapel turned up. Men resisted it, realizing that the soft, unlined silhouette is better suited to warmer weather. And the fashion industry was forced to relearn an old lesson—that men, while they want to look good, generally buy clothes out of necessity, not in order to have the latest thing on the block.

**U**pdated suit looks.

*Far left:* linen suit by Cerruti 1881, \$450 at Piero de Monzi (824 Madison Avenue, at 69th Street) soon and Charivari; Calvin Klein cotton shirt, \$25 at Macy's; Polo tie, \$12.50 at Saks Fifth Avenue; loafers, \$180 at Susan Bennis/Warren Edwards (122 East 55th Street). *Center:* madras jacket, Polo by Ralph Lauren, \$230. Oxford shirt, \$37.50; knit tie, \$22.50; chino trousers, \$65—

*Polo by Ralph Lauren, at Saks. Loafers by Polo, \$115 at Bloomingdale's. Near left:* linen suit by Jeffrey Banks, \$250, and cotton-knit tie, \$7.50, at Macy's; shoes, \$79 at Paul Stuart (Madison Avenue at 45th Street).



Photographed by Joyce Ravid

**T**he uniform keeps it simple. Thierry Mugler's two-piece cotton suit, \$450 at Barney's, has big shoulders tapering to narrow pants—the shape of things to come; double umbrella, \$50 at "Of All Things!" (900 First Avenue, at 51st Street); elephant-hide cowboy boots, \$225 from the Judi Buie Bootshop—Texas at Serendipity (225 East 60th Street).



**Photograph by Andrea Blanch**

**N**ew designs mix with traditional ones for a casually elegant look. Near right: nylon Windbreaker, \$28 at Fiorucci (125 East 59th Street); cotton boat-neck sweater by Calvin Klein, \$50 at Barney's; beige bucks, \$45 at Paul Stuart. Far right: Calvin Klein's rain jacket, \$85 at Macy's, and cotton pullover, \$32.50 at B. Altman, Barney's, and Macy's; double-pleated khaki trousers, \$26 at Reminiscence (175 MacDougal Street); tassel loafers by Polo, \$115 at Bloomingdale's.



**Photograph by Carol Weinberg**



**Photograph by Andrea Blanch**





**W**arm-weather activists favor cool, comfortable gear. Far left: plaid cotton shirt, \$105, and Giorgio Armani rubber belt, \$20, at Charivari (2339 Broadway, at 85th Street); double-pleated silk trousers, \$38 at Reminiscence; lizard cowboy boots, \$180 from the Judi Buie Bootshop-Texas at Serendipity. Center: linen blazer, \$175 at Charivari; cotton thermal T-shirt, \$8, and double-pleated linen trousers, \$34, at Reminiscence; high-top sneakers, \$10.99 at Modell's. Near left: Ronald Kolodzie's batiste shirt, \$50, and pleated chintz trousers, \$65, at Camouflage (141 Eighth Avenue, at 17th Street); high-top sneakers, \$10.99 at Modell's. ■

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Movies/David Denby

## ANGELENOS WITH DIRTY FACES

"...*Boulevard Nights* was shot in the barrio of East Los Angeles, but its clichés are out of an old Pat O'Brien picture..."

American movies, plagued by endless cycles, spinoffs, and sequels, desperately need the charge of new talent and new subjects. So the failure of a movie that promises something fresh hurts more than the failure of a routine commercial project. *Boulevard Nights* has been touted as the first Hollywood look at the Chicano life of East Los Angeles—the gangs, the car clubs, the rituals of cruising and dating. But instead of bringing Hollywood to East L.A., *Boulevard Nights* assimilates the barrio into the studio. The film may have been shot in the actual backyards, garages, and bungalow-lined streets around Whittier Boulevard, but it's still pure plastic. The effect is quite eerie. Here is a group of unprepossessing men—gang members—standing about in their ragged undershirts in an authentic atmosphere of taco-stand crudeness, and when they open their mouths, out comes the hopeless, synthetic dialogue of Old Hollywood and a thousand TV shows.

Screenwriter Desmond Nakano and director Michael Pressman—both young film-school graduates—have concocted another boringly predictable urban-ethnic fable about warring brothers: Stable, peace-loving Raymond has left gang life behind and wants to settle down and get married, while his tragic kid brother, Chuco, who is helplessly drawn to violence, pulls Raymond back into the gang wars. The clichés of fraternal love and rivalry are out of an old Pat O'Brien picture in which one kid goes bad and the other becomes a priest. *Mean Streets*, with Harvey Keitel and Robert De Niro, brought this type of relationship violently to life, but *Boulevard Nights* is a *Mean Streets* without the wit, the craziness, the psychological complexity.

The filmmakers have made the classic liberal mistake of trying for authenticity without risking anything that might give offense. Their view of Chicano life is touristy and external, and now that I've seen the movie I feel that I need a good magazine article to tell me what I want to know. Why are the gangs so important in the barrio? And why are they always at



one another's throats? Why do the men install hydraulic pumps in their customized cars? Where's the beauty or danger in the cars' hopping up and down convulsively like maddened grasshoppers? Every time we come close to learning something, Pressman returns to that conventional narrative, and his direction is so lacking in temperament and flair that the Chicano culture looks enfeebled and the characters like simple losers and hangers-on. Sometimes liberal good taste is just a form of condescension.

Richard Yñiguez, the lead actor in the all-Chicano cast, is a fleshy, smiling smoothy; he's a Latino Don Ho—a matinee idol for suburban matrons. On the other hand, Danny de la Paz's Chuco is the real thing. A slender, awkward boy in a T-shirt and a tiny black hat, Chuco looks haunted and lost; stranded by the script, de la Paz can't illuminate Chuco's desperation, but his agonized stare, an image of dumb, suffering beauty, is the only thing that holds your attention in this half-baked movie.

*Old Boyfriends*, the first film directed by Joan Tewkesbury, formerly a screenwriter for Robert Altman (*Thieves Like Us*, *Nashville*), also gave

promise of something new, but what we get instead is a sensibility blighted beyond recognition. I can't imagine what the witty, loose-tongued Tewkesbury thought she was saying in this glum, undernourished movie. The screenplay, written by the ubiquitous writer-director-menace Paul Schrader (*Blue Collar*, *Hardcore*) and his brother Leonard, is completely lacking in common sense and ordinary definition. *Old Boyfriends* would seem to be a Me-Decade woman's-sensibility picture trying to be a forties weepie, but the movie is so unformed one can't tell what it's meant to be.

Talia Shire stars as Diane Cruise, a suicidal psychologist from Los Angeles, who drives around the country visiting men who once meant something to her. She thinks it's a search for her past self, though it looks like infantile regression. Or, as she puts it in one of her periodic readings from her diary, "I thought if I could find out who I was then, I might find out who I am now." (This diary, which is central to the movie, sounds as if it had been written in a hot tub.) First Diane tracks down a man (Richard Jordan) whom she almost married a decade earlier. A nice fellow, he has since been married and divorced, but when he falls in love with Diane all over again, she leaves him flat. Next is the high school conqueror (John Belushi) who humiliated her years ago with his grubby make-out tactics. He turns out to be a pathetic third-rate rock singer still living on adolescent dreams, but she takes her revenge anyway, stranding him outside her car without his pants. Finally, she searches for a boy who kissed her tenderly in grade school. When she learns he has been killed in Vietnam, she dresses up his retarded brother (Keith Carradine) in the dead boy's clothes and makes love to him. Cute!

Diane degrades herself and other people, yet the movie never presents her as a crazy lady or as an avenging angel; resolutely unflamboyant, it holds its gray, muted colors and its woman-searching-for-truth earnestness right to the end. And Talia Shire's so-

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**LITTLE DIX  
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*A Rockresort*

ber, competent manner leaves us completely at sea. Here she is appearing in a Jane Wyman/Olivia De Havilland role, and she doesn't *do* anything. Unlike these highly proficient actresses, who jerked tears by the bucket, Shire never asks for our sympathy. I can understand how a modern actress might be too proud to beg, but Shire is also too proud to *act*, and if there's an ounce of craziness in her anywhere, I must have missed it. Shire is being groomed for leading roles in major pictures, but a star without temperament is a contradiction in terms.

Tewkesbury's screenplays for Altman have been remarkably rich and multilayered. In her debut as director, working with a screenplay that is totally opaque, she keeps everything as simple as possible. The movie is mainly flat two-character confrontations, and we wait in vain for the schoolgirl solemnity to end and the tensions and revelations to begin. Tewkesbury needs to break loose and trust her instincts. *Old Boyfriends* feels like a workshop production; now I want to see a real movie from Tewkesbury.

Sylvia Plath's genius is so inseparable from insanity and simple meanness that one would think few people would see her as a heroine and model. Yet in the fifteen years since her suicide, she has become the chief icon and darling—along with Zelda Fitzgerald—of all those educated women convinced that they are too sensitive to work or have lovers or bear children. What would Plath, in her proud industriousness, have made of her admirers?

The *Bell Jar*, Larry Peerce's disastrous adaptation of Plath's autobiographical novel, may appeal to this audience of the ineffably sensitive—male as well as female; anyone of normal vitality is urged to stay away. If there is a way to make a movie about a suicidal artist, the filmmakers haven't found it. Marilyn Hassett acts up a storm as the Plath figure, but despite the staring and screaming and ripping of clothes, and the morbid hypersensitivity, we are never convinced that we are looking at a suicidal artist. On the contrary, the film unintentionally turns Plath into a nasty little prig. The sources of her art aren't even suggested, and as to the sources of her insanity—would you believe that Sylvia Plath tried to kill herself because all the men she met were louts and all the women lesbians? *The Bell Jar* has been made by people who overvalue their good intentions. In the movies, suffering without illumination brutalizes both characters and audience.

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# Theater/John Simon

## WEST COAST STORY

"... *Zoot Suit*'s characters are caricatures drawn by blind hate or blind love. It falls absurdly short of its subject, racial injustice ..."

One doesn't want to act superior to Los Angeles and the theatrical hits that, from time to time, it sends us. Yet if these exports continue to be more or less in the class of *Zoot Suit*, which is only slightly below the grisly norm, what else is one to do? Written by Luis Valdez, the director of El Teatro Campesino, the show may have worked as agitprop performed in the fields and on street corners to enhance Chicano pride; now, rewritten and (I gather) bloated, it rattles around the huge Winter Garden like—to borrow a phrase from E. E. Cummings—"a fragment of angry candy" in a large tin box.

The phrase is uncannily appropriate. *Zoot Suit* is angry about the way Chicanos were treated during World War II, notably at the time of the Sleepy Lagoon murder case, on which the play is very loosely based, and about how, to some extent, they may still be treated. Hence its Mexican Americans are all fearless, intelligent, and witty—as well as justifiably angry and violent. Concomitantly, every Anglo (I'll come to the two exceptions presently) is a sneering or snarling Chicano-hating beast. *Zoot Suit* is also candy-coated: We are treated periodically to exuberant but largely irrelevant and uninspired dance sequences by Patricia Birch, to music chosen, and occasionally written, by Daniel Valdez —Luis's brother and one of the principal actors. The music, moreover, is canned, which, in a big theater, always has a deadening effect. The whole thing falls absurdly short of its vast subject—racial injustice.

The characters are caricatures drawn by blind hate or blind love; the action is spasmodic, inconsistent, and clobberingly obvious. Stylistically, we are treated to inferior poster art (like the vulgar *Zoot Suit* poster) with some overlays of Brecht and a pretentious set of alternative endings. There is also an imaginary character, El Pachuco (the symbol of the Chicano spirit), why may derive from the Ardell of David Rabe's *Pavlo Hummel*, or from any number of other sources. Yet the supreme failure of *Zoot Suit* lies in its



language—and not just the Spanish and *caló*-dialect words that litter the text (though they, too, seem untenable on any level beyond agitprop), but also and particularly the general banality and bathos of stuff like "I don't pretend to know how you feel, but let me say we've just begun to fight" or "It leaves us rather lonesome, with the empty feeling of being alone."

But if the production drips with well-meaning ineptitude, it is not free from unappetizing calculation either. I don't mean only the choice of a grandiose theater and the ruthlessly hard-sell advertising; I mean especially the concept of the two only sympathetic Anglos: the lawyer who defends the seventeen young Chicanos accused of murder and the leftist newspaper editor who runs the campaign for their release—the former implicitly, the latter explicitly, Jewish. Although all kinds of people rallied to the cause of the 38th Street Gang, the only ones depicted here are Jews—on the assumption, I daresay, that most of our theatergoers are Jewish and that buttering them up is good for business.

To espouse the terminology of *Zoot Suit* (a lengthy glossary of *caló* is provided by the program), I can describe the cheap set by Thomas A. Walsh and Roberto Morales only as *¡Que*

*desmadre!*, though the costumes of Peter J. Hall rate a guarded *¡Orale!*, whereas the staging by Luis Valdez is as *pinche* as his dramaturgy. The acting is hard to evaluate, since the writing is mostly *pendejadas*, although an audience of theatrical *verdolagas* (many more Hispanics than *gabachos*) lapped it all up as if everyone on stage were a *chingón*. I myself could latch on to merely one line in all this *puro pedo*, the newspaperwoman's encouragement to the imprisoned hero: "Henry, we are all in jail, only some of us don't know it." This must be scant consolation to a fellow ostensibly in for life, but it strikes a sympathetic chord in anyone condemned to sitting through *Zoot Suit*. A program note refers to the play as "a dramatization of the imagination," which may be a subliterary way of saying "imaginary drama."

The Brooklyn Academy of Music production of *Tip-Toes*, derived from that of the Goodspeed Opera House, is almost as deplorable as *Zoot Suit*. Some revivals of old musicals—witness the current *Whoopie!*—stand up partly because they have been reupholstered with better new material, partly because they are bolstered up with more good numbers from other shows by the same composer, and partly because they did not have three legs to begin with. The 54-year-old *Tip-Toes* has the usual inane book, in this case by Guy Bolton and Fred Thompson, and one of George and Ira Gershwin's lesser scores. "Looking for a Boy" and "Sweet and Low-down" are nice songs, but not quite top-drawer; the others range from serviceable to useless. But even the good ones are sabotaged by the singing, to say nothing of the prosaic orchestrations that, along with the poverty-stricken sets, remain uncredited. The more items left uncredited in the program, the more we are in for trouble—remember Joe Papp's black-and-Hispanic Shakespeare productions with their sets and costumes by Anon. On the whole, I guess, those old musicals that have a certain zaniness survive better; this one, about a third-rate show-biz trio invading Palm Beach,

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has the honest hooper, put up to fortune hunting by the other two members, fall genuinely in love with a backwoods nabob. Temporary amnesia and a few misunderstandings make for an embryonic imbrolio, and there is also a high-society marriage that, because of a soupçon of infidelity, hovers on the brink of divorce; but sex in these shows is never consummated, and all ends in consummately happy idiocy. The sophisticated wife has lines like "You know she's your concumour—I mean parabine . . . Oh, what's that word?" and as for the jokes by and about inept vaudevillians, it takes someone very callous to laugh at stillbirths and abortions. Ira Gershwin was still giving us lyrics like "Now that you have come to me, There's sure to be/Eternally/The harmony . . ." that have neither rhyme nor seasoning, and kid brother George had not yet hit his gorgeous stride.

Dan Siretta's choreography is, as usual, uneven, with flat-footed passages stepping on the toes of delicious ones; generally speaking, dance parody is hard to sustain throughout an evening. Sue Lawless has directed without much noticeable invention, and the costumes by David Toser deserve no more credit than the uncredited sets. Except for one or two dancers, the cast is a total washout. The leading combination, Georgia Engel and Russ Thacker, is even less than the sum of its parts. Miss Engel is cute in a featherbrained, breathlessly disembodied way for about five minutes; thereafter, the act palls. Particularly depressing is the permanent smile that makes her naturally unpropitious face look like a bottle opener practicing to become a nutcracker. As for Russ Thacker—one of those sempiternal Norman Rockwell juveniles—he comes across as his own monument made of molasses. The fact that Miss Engel and he look like a mother-and-son act adds a note of piquancy but, unfortunately, a false one. The secondary couple, Jana Robbins and Bob Gunton, would have done little credit to Major Bowes, but, on radio, would at least have been invisible. The comedians, Haskell Gordon and Michael Hirsch, could make even much funnier material appear mirthless.

Funeral Games and The Ruffian on the Stair were not among the best plays the gifted Joe Orton wrote; as performed by the South Street Theater Company, they do not even seem to be by him. The fact that Orton met an untimely death by bludgeoning does not mean that a similar fate should overtake his works.



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## WEBERN ANEW: GENIUS OVER CRAFT

"...The Boulez set should banish forever the idea that structural exactitude is incompatible with emotional communication..."

At a time when most classical issues consist either of old releases repackaged or of needless duplications of standard repertory, it's hard to remember the major role that records once played in the creation of musical sensibilities. Just consider, for example, the work of Columbia Records in the spread of awareness of new music. In the fifties, the most glowing decade of Goddard Lieberson's leadership, Columbia gave us a huge series of previously unheard American works, complete sets of Bartók and Schoenberg quartets, and the first recordings of *Wozzeck* and *Lulu*. In some ways the most valuable of Columbia's (meaning, of course, Goddard Lieberson's) trailblazing efforts was the album that appeared in 1957 (K4L-232), containing on eight sides the entire musical output of Anton Webern.

Webern had then been dead eleven years (shot by a G.I. in Austria in a case of mistaken identity), yet his influence among composers had never been stronger. Almost every major progressive figure of the time—Boulez, Stockhausen, Berio, Nono, Babbitt, to name a very few—had ardently absorbed Webern's principles and restated them in his own music: the organization of the twelve-tone row in its most exquisite refinement; serial techniques also applied to tone, register, dynamics, and even silence. Webern was much discussed, but little heard. Columbia's album was hailed as a revelation.

Even so, it took little imagination to realize that the album was a monstrous falsification of the sound—indeed, of the underlying aesthetic—of Webern's music. The performances were prepared and, where needed, conducted by Robert Craft, with musicians from the Monday Evening Concerts in Los Angeles. Igor Stravinsky, Craft's lord protector, had been dabbling a little in serial composition, producing in such works as the forgettable and apparently forgotten *Themi* of 1957–58 his own drab and contrived gloss on the superficialities of Webern's style. Craft's purpose in the Webern album, conscious or otherwise, was apparently



to suggest a furtherance of this implausible entente between the aesthetic of Stravinsky and that of Viennese atonality. The album is an excelsitude of incomprehension. Everything we now understand about the Webern line of thought, in which all elements of the musical language play equal parts, was falsified in the tidy and prissy work of Craft and his colleagues.

But even so wrongheaded a venture served its purpose. The music of Webern still may not be whistled on every street corner, but it has moved a considerable distance toward its rightful place in the repertory. And now Columbia has made full amends for its earlier misadventure with a new four-record album (M4-35193) in which the complete Webern *oeuvre* has been recorded under the direction of Pierre Boulez.

The album is a monument in every way. It postulates a manner of playing and of hearing this music that should banish forever—among believers and nonbelievers alike—the notion that structural exactitude in music is incompatible with emotional communication. (That notion has, of course, been imposed on Bach no less often than on Webern. It is unworkable in both cases, and in a thousand in between.) Boulez's command of musical line and momentum, his astonishing power to create an orchestral sonority in which every chord is immaculately and precisely voiced, create in this album piece after piece of dazzling, almost

unbearable tension. (Do our snazzy, with-it conductors today even know what voicing a chord means? After three nights of murky, thuddy Beethoven from Previn and the Pittsburgh, I don't raise the question casually.) Obviously, Boulez has exerted his will also with the solo performers on this album. I am not surprised at the strength and honesty of Charles Rosen, who is the pianist throughout the album. But I am surprised at whatever force guided Isaac Stern (in the Opus 7 Violin Pieces) and the late Gregor Piatigorsky (in the Opus 11 Small Pieces for Cello) to play with such atypical thrust and vitality.

Number freaks will note that in every case the playing times in the Boulez album are slower than those in Craft. Sometimes the differences are startling: 12 minutes 20 seconds for Boulez's reading of the Opus 6 Orchestra Pieces against 9:32 for Craft; 14:12 for the Second Cantata under Boulez against 10:30 for Craft. The clock is not invariably a measure of greater expressivity one way or the other. Here, however, the difference is meaningful: the one a fast-turning kaleidoscope of jingling trivialities, the other an intelligent, moving reaffirmation of some of the most original and powerful music this or any other century has produced. No citizen of today's cultural community, nobody whom I could ever envision as someone for whom I write these weekly effusions, should be without this album.

Two further Columbia discs contain contemporary violin concertos that have in common the fact that they were composed for Isaac Stern. (Can you think of a better way to get your violin concerto played and recorded?) On M-35149 we have the concerto by **George Rochberg**, introduced by Stern and the Pittsburgh Symphony in 1975; M-35150 contains the work by **Krzysztof Penderecki**, composed in 1977 and introduced in the United States by Stern and the Minnesota Orchestra in January 1978. Each work runs just about 36 minutes, as do most great violin concertos the whole world loves.





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There are more interesting resemblances. Both works rely to a marked extent on a restatement of techniques or gestures from the past. The shadow of Stern guides the hand here; nobody around does the Big Romantic Violin Noise better than Stern on a good day. Rochberg, as you might guess, succumbs completely; he has written what could stand as a second violin concerto by Sir Edward Elgar, and I suggest that you stop and ask whether the world needs a second Elgar violin concerto before you take these words as praise. I find the work a sad study in brilliant techniques put to idiotic use.

Penderecki's superior score gives the implied but pertinent rebuke to Rochberg's unconsidered meanderings. Here the many aspects of a traditional and romantic way of writing for violin are not merely aped but re-examined, reconsidered, and set forth with the intelligence of a contemporary composer with some viewpoint of his own. This, of course, is a perfectly valid position for a contemporary creator: the "three-steps-forward-and-two-backward" process that is somebody or other's definition of progress.

I might not have assumed that a four-record album of Einstein on the Beach could in any way suggest the high creative heat of the whole work on the stage, but here is just that album (Tomato TOM-4-2901), and the pure listening experience is exhilarating. For recording purposes Philip Glass and Robert Wilson's work has been cut by some 90 minutes, largely by shortening repeated passages and by tightening a few tempos that might not work away from their original visual counterparts. That still leaves some two and a half hours of a creation that can latch on to your consciousness like no other work in existence. It can also, of course, drive you up the wall.

I have written about Glass and Wilson and Steve Reich often enough, without satisfying myself that there is a way to deal in words with the interaction between their work and the work demanded of the listener. The extreme reliance on repetition to the point of excruciation does, as I have noted, create wondrous, imponderable relationships among music, hearer, and time. Every work of any era exists only in terms of what we bring to it as listeners, but this immensely sophisticated and brutally elemental kind of music demands more work on our part than even the gut-grabbing perorations of, say, Wagner's *Ring*. In a sense, *Einstein on the Beach* is the fulfillment of that *Ring*, a total-artwork in which the ideal stage becomes the hearer's own head.

It helps, in hearing this album, to have seen what was done on the stage, but it's not crucial. I do earnestly suggest, however, that when you plan to give yourself this album, you give yourself to this album. It's not to be run while doing the dishes.

### Mark: His Words

**Dire Straits**, an English band headed by journalist-turned-musician Mark Knopfler, plays a tightly controlled, highly polished blend of folk and rock. At their best, as on the song "Sultans of Swing," the guitars delicately fashion slurred notes into a sound that's almost liquid. And Knopfler's lyrics stand out as examples of good reporting. On the eponymous first album (Warner Bros. BSK 3266) there are crisply noted bits of status detail, and even snippets of re-created dialogue, that give a detached sense of fascination. And like the best journalism, the straightforwardness of the facts, both musical and lyrical, is made all the richer by the author's strong sense of personal style.

The **Fabulous Poodles** boasts a Clark Gable look-alike named Valentino. It was formed in 1974, admit its members, out of sheer boredom, and they originally intended to call themselves the "New Beatles," but poodles, they thought, are "such ridiculous dogs." But the Fab Poos turn out not to be the gimmick band they seem. On *Mirror Stars* (Epic JE-35666), their surface silliness, borrowed from the Kinks and the Who, disguises a point of view satiric and sophisticated, a sound carefully constructed and skillfully executed. When they unleash their views on social climbers, boring suburbanites, or pornographic photographers, these tacky juveniles show themselves to be in control all the way.

**George Thorogood and the Destroyers** seemed destined to spend its days as the best bar band in Delaware. Thorogood's wild, duck-walking forays into the crowd, dancing on tabletops, never failed to bring down the house. His first album, *George Thorogood and the Destroyers* (Rounder 3013), recaptured the sound of electric blues as played by the likes of Bo Diddley, John Lee Hooker, and Elmore James, mixed with just enough personal style to avoid turning the songs into museum pieces, but not quite enough to hide the fact that he's culturally and emotionally worlds away from the men who originally made the songs. On his second effort, *Move It On Over* (Rounder 3024), he institutionalizes the music, and forgets that to be true to the genre one has to, at some point, pack up and move on. —Tom Bentkowski

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# SALES & BARGAINS

BY LEONORE FLEISCHER

## NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**Three-day sale**—For the first time in 33 years, Women's Haberdashers is holding a "factory sale." Reduced will be W.H.'s hand-tailored clothing for women sizes 6-20, including coats, suits, dresses, and more. Coats were \$485, now \$243; two-piece wool-jersey hand-turned suits, were \$425, now \$185; wool-jersey A-line dresses, were \$265, now \$110; long, dressy poplin raincoats, suitable as dinner coats, were \$425, now \$185; all-wool pants, were \$85, now \$40; matching tops, were \$95, now \$45; all-wool ribbed pullovers, were \$75, now \$38; unconstructed jackets in darks and brights, were \$110, now \$45; leather belts, were \$27-\$35, now \$10; plus other accessories. Buttons, fabrics, threads, and seam bindings are also on sale. Cash-and-carry only; no checks or credit cards; all sales final. *Women's Haberdashers*, 680 Madison Ave., at 62nd St. (988-0865); **Thurs.-Sat. 7 a.m.-7 p.m., 4/5-7 only.**

**Breakfast**—Two young men have just started a Sunday-breakfast-in-bed-for-two service and are offering a reduction in price on one Sunday only. You supply: \$12.50 (usually \$15), an East Side address between 30th and 96th sts. in Manhattan, and a bed partner. They supply a wicker tray filled with your choice of two breakfasts for two: either cream cheese and lox on a bagel, with onion, olive, and cucumber, or croissants with butter, imported jam, Carr's biscuits, and cheese. Orange juice and a pastry come with both breakfasts. For \$1 extra, they'll schlep along the Sunday *Times*. You must call to reserve. Cash only. The "sale" is for Sunday, April 8, only. Call 734-8276, Sat. or Sun. 9:30 a.m.-2:30 p.m., either 4/7 or 8.

**Meat**—Four butchers are having identical sales during April on wild game birds and other specialties. Smoked ducks, about 3 lbs. each, usually \$3.45 a lb., now \$2.69; smoked capons, about 5 lbs., usually \$3.95 a lb., now \$2.89; young roasting pheasants, about 2½ lbs., usually \$3.98-\$4.29 a lb., now \$3.35; mallard ducks, about 2 lbs., usually \$4.35 a lb., now \$3.38. Also, they are offering smoked buffet-style hams, fully cooked and ready to serve, glazed and decorated with pineapple

*Send suggestions for Sales & Bargains to Leonore Fleischer, New York Magazine, 753 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

and cherries, about 11-14 lbs. each, usually \$3.29 a lb., now \$2.89. (It's advisable to order hams in advance.) Call the market nearest you for hours and other information. *Akron Prime Meats*, 1414 Third Ave., at 80th St. (744-1559); *Regent Food Shop*, 1174 Lexington Ave., at 80th St. (535-4410); *Ottomani Bros.*, 1155 First Ave., at 63rd St. (355-4414); *Nevada Market*, 2012 Broadway, at 68th St. (362-0444).

**Women's wear**—Due to late delivery of two styles, Sermoneta finds itself with a lot of raw-silk suits and madras dresses and is putting both on sale. The raw-silk suits, with double-breasted jackets and straight skirts, were \$160, now \$80; the madras dresses, all-cotton in a variety of plaids and with push-up sleeves, tie necks, and shirttail hems, were \$60, now \$30. Sizes S, M, and L (L means 12). Checks accepted; no credit cards; all sales final. *Sermoneta*, 740 Madison Ave., near 64th St. (744-6551); **Mon.-Fri. 10 a.m.-6 p.m., Sat. till 5 p.m., while stock lasts.**

**For the bath**—This friendly neighborhood shop has decided to clear out all its bathroom accessories in favor of its wallpaper and shelving lines. On sale are all its contemporary shower curtains, fabric and vinyl, \$12-\$22, now \$8-\$16; soft toilet seats with mat finish (not shiny), were \$30-\$34, now \$20-\$24; colorful shower-curtain-rod covers, now 75 cents; a few wicker-framed mirrors, were \$55-\$60, now \$35-\$40; hang-up laundry bags, were \$10, now \$6; plus much more. Master Charge, Visa accepted for purchases of over \$20; checks accepted; all sales final. *William Dietrich Unlimited*, 241 West 97th St. (749-4007); **Mon.-Sat. 10 a.m.-7 p.m., while stock lasts.**

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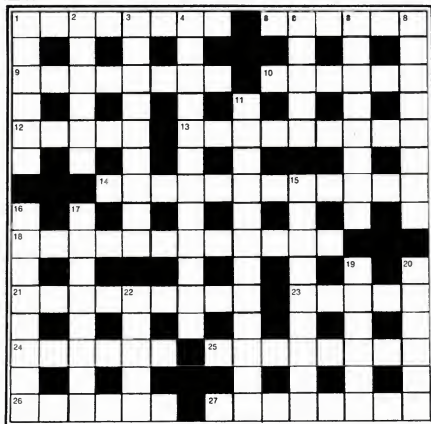
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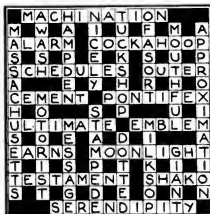
### ACROSS

- 1 Pets tore out into the highest part of the wood. (8)
- 5 Where Neptune stretches out? (3-3)
- 9 Sale on trust with no return in Devon. (8)
- 10 Standing in the forest, a tusker is seen. (6)
- 12 Learner taking to first-class road—he's landed north of the Border! (5)
- 13 Gives a false impression of a festival, and can't sleep as a result. (4, 5)
- 14 Large-scale landlords? Capital types! (5, 7)
- 18 Young Sidney came back
- 21 Eels prove to be elusive and remain stuck in bed. (9)
- 23 The Spanish quarter of London? What a joint! (5)
- 24 Guarantee to be on the spot for certain. (6)
- 25 A song going round America heralds the feast. (8)
- 26 As far as Oklahoma is concerned, could you call it a fringe county? (6)
- 27 Discharges set up new records! (8)

### DOWN

- 1 Come to grips
- 2 I agree to obtaining a female adviser. (6)
- 3 It's by no means the first mistake that fielder's made! (5, 4)
- 4 Cope somehow with split yolk and broken door all together: the outcome indicates no culinary masterpiece! (6, 6)
- 6 Yet another case of a one-time skill making a comeback. (5)
- 7 Does he give away the ale in the salver? Well, the opposite, actually. (8)
- 8 Distribute pies
- 11 Disposing of the family silver in a race. (7-5)
- 15 As a consequence, a word of warning succeeds at that point. (9)
- 16 Three times I have the codes changed to accommodate such follies. (8)
- 17 He values fools—and so right he is! (8)
- 19 Public service vehicles driven by nuclear power and accounted for by rates? (6)
- 20 Augments a source of water on board. (6)
- 22 Further verse form. (5)

Solution to last issue's puzzle:



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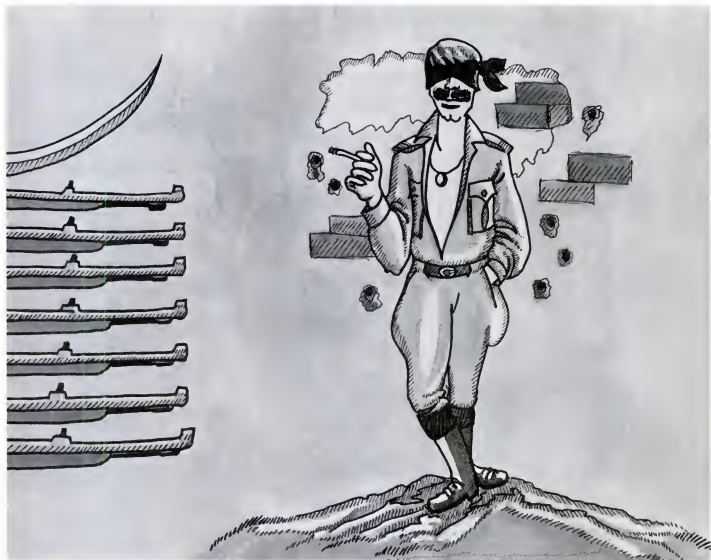
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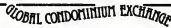
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# NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 348

BY MARY ANN MADDEN

I am going to sit here, your objections not worth standing.

"You Don't Know What Lonesome Is 'Til You Get to Hurting Cows."

Above, modern malapropisms. Competitors are invited to submit one example of the misheard, misapplied, or misstated.

Results of Competition 345, in which you were asked to complete "Once upon a time, in a happy kingdom, there lived..." in the prose style of a well-known writer or journalist. Limit 100 words.

Report: Hard to write this after seeing one's, er, style reproduced (below). Repeat authors: A. Christie, D. Runyon, the Bible, H. Cosell, Gael Greene, Dr. Seuss (prose?), Wm. F. Buckley, J. D. Salinger, Edwin Newman, Aesop, Nabokov, Paul Harvey, Erma Bombeck, and the Walchinskys-Wallaces. Must confess to being mystified by a few of the unscrubbed efforts. Should you be mystified at the awarding of prizes to parodies of yrs tly, they were thought to be wretched, overwritten, cutesy, and accurate. As which of us—oh, never mind.

First Prizes of two-year subscriptions to "New York" to:

"Once upon a time, in a happy kingdom, there lived..."

Cinderella laughed. She let the book fall from her fingers as her body leaned back against the granite sky. It was a body of long, straight lines and angles, each curve broken into planes. A man could cut himself. As this one would. Prince Charming. Her contemptuous lips cracked open in amused disdain as she silently mouthed those gelatinous syllables. Her foot barely moved as it sent the book plummeting into the rocky void below....—AYN RAND.  
Tony Lang, NYC

Once upon a time, in a happy kingdom, there lived... hold it *mon frère!* "Kingdom?" It doesn't sound Jewish so it can't be any good. Make it a candy store or—*zut alors!* an L.A. nightclub with the lounge called the Nazi Hall of Fame! The waiter is Death himself. Ooooh, waiter! I'll have a boiled chicken, a nectarine, a glass of black-cherry soda, and a pony. Naah, don't be afraid of Death. He's a pussy-cat. A doctor in Switzerland did it to him, if you catch the drift of my *pensée*. Eat quick. This isn't New York. L.A. closes at ten.—MEL BROOKS.  
Jack Ryan, NYC

Once upon a time, in a happy kingdom, there lived a man. Let's call him Dmitri.

In Berkeley there were wine, friends, a wife whom he loved—his penultimate wife, as it happened. Dmitri thought idealism was forever, success possible. Today he contemplates failure. He refuses to go to the right parties. People who hate children in museums send him nasty letters. The seventh-grader is upstairs, immersed in Plato's *Republic*. Will he suffer the same doubts? The cat comes in, lays a dead mouse at Dmitri's feet. A gift. Dmitri sighs and picks up his pen. We do what we can.—JOHN LEONARD.

Nancy Joline, Huntington, N.Y.  
also prize to: Liza Schwarzbaum, Cambridge, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

Once upon a time, in a happy kingdom, there lived a Celtic tribe to whom the advantages of civilized living were unknown. The rest of Gaul having been subdued, Julius Caesar concerning this little country had been informed. Therefore to its borders by forced marches the ninth and tenth legions he sent. Taken by surprise, the king and his subjects were all slain and the property and crops of them confiscated. These things having been done, there was no longer any danger that what was lacking to them could be to those uncivilized Celts the cause of the grapefruit which envy produces.—J. CAESAR (translation).

Mrs. A. V. McLees, St. Albans, N.Y.

Once upon a time, in a happy kingdom, there lived a young girl who wasn't beautiful or intelligent, but she had a 1. sweet disposition; 2. pleasant voice; 3. winning smile. One day she was offered a position as a 1. governess; 2. personal secretary; 3. nurse-companion in the exotic city of 1. Beirut; 2. Caracas; 3. Port au Prince. There she met 1. Rex; 2. Lance; 3. Troy, whose aggressive behavior both annoyed yet attracted her. He said 1. You can't run forever, you little fool; 2. Fate brought you to me, you little fool; 3. Did you think I'd let you leave this island, you little fool? And they had a torrid yet tasteful love affair followed by marriage.—HARLEQUIN ROMANCES.

Farah Walters, Moreland Hills, Ohio

Once upon a time, in a happy kingdom, there lived a plethora of gallimaufry of entries too luminous to mention. Duplications? Just asking. As which of us is not? But was it not ever thus? We've got to stop meeting this way. Many were resistibly drawn to gratuitous rhymes with wगत्युत. As which of us is not? No prizes. But none of us is perfect. And write when you find work.—COMPETITION EDITOR.

W. H. Richardson, Peace Dale, R.I.  
also prize to: Stan Karp, NYC  
sp. ment.: Mary D. English, Houston, Tex.;  
Tim Hanley, NYC

And Honorable Mention to:

Once upon a time, in a happy kingdom, there lived a crippled man and his half-blind mistress. There were times he spent an entire week in bed with his mistress, arranging crumbs from stale brioche. Or, perhaps forming patterns on the carpet with cold coffee and taking turns following the coffee maps with their compassing tongues. Saturday evening he painted several small nightingales and freed them into his darkened room. "Bring me the green one," he would shout. While his mistress stumbled about the room to find the green one, he would push her out the window. Each Sunday he wrote a new ad for the personals and baked brioche.—JERZY KOSINSKI.

Christine Rubens, NYC

Once upon a time, in a happy kingdom, there lived happily ever after.—READER'S DIGEST.

Tom Hirschfeld, NYC

... there lived thousands, indeed millions of hard-working, law-abiding citizens. Indeed, that's why it was a happy kingdom. There were no bleeding-heart liberals pleading the case for school-dropout punks, junkies, muggers, and rapists. There wasn't a revolving-door system of justice that put today's child molester, indeed today's murderer on the streets tomorrow. There were no sob-sister social workers putting one out of every seven citizens on welfare, draining...—MARTIN ARBEND.

Shirley Boardman, Wayne, N.J.

... there lived the dreaded Necromor, the very mention of whose name, until this day, fills me with a most unspeakable, bone-chilling horror.—H. P. LOVECRAFT.

Al COLO, NYC

... there lived Henry Codfield, whom Quentin had always thought of as one of those haggard military heroes his father used to tell him about as they sat on the dim, light-flecked porch in the hot, airless August afternoon for nineteen summers



because somebody once said that you could see the whole county from that porch—an old, dried, scale-covered wooden floor flanked by beams hung straight and rigid, with an air of impatient rage like the indomitable frustration of the defeated general who built the house long before Quentin's grandfather had moved to Jefferson and begun to work at the mill.—WM. FAULKNER.

Wayne A. Cypen, Miami Beach, Fla.

... there lived a bizarre Mesopotamian ménage. Informed by a confidante of an anticipated extended rain, famed semi-recluse Noah secretly constructed a pleasure yacht. He invited on board, according to an associate whom we shall call Gilbert, his family and one of each species of animal and mate. They were reported missing thirty-nine days ago.—ANTHONY HADEN-GUEST.

Peggy Ramirez, San Juan, P.R.  
similarly: Grace Katz, Rutland, Vt.

"Once Upon a Time, in a Happy Kingdom, There Lived . . ." and Other Fantasies I Can Do Without," by FRAN LEIBOWITZ: 1. "Heaven helps those who help themselves." False. No one has pitched in around here in years. However, if they help themselves to things from your apartment, in New York, they tend to get suspended sentences. 2. "There's more where that came from." On the contrary, there is never enough. Not only in matters of sex, but try and order a second burger deluxe at Côte Basque. 3. "Yes, but is she happy?" \$80,000 a year in tax-free municipals and you ask is she happy? 4. "Keep circling the block, someone's bound to pull out." False.

Larry Laiken, Bayside, N.Y.

... there lived an unhappy king. Why was he unhappy? Some say he committed some secret sin when he was younger. Others say a demon visited him every evening and stayed until morning. But how should I, Yossel the Humpback, son of Raizel One-Eye and Motke, who, may God preserve us, drowned in the Vistula while fishing for herring, I, a simple man, a droschky driver and a widower, how should I know what happens in the heart of a king? —ISAAC BASHEVITS SINGER.

David Kronfeld, NYC  
sp. mention: F. Gran, Cambridge, Mass.

... there lived a happy king. When the crusades ended, the happy king returned to his happy kingdom. He married a commoner, and they lived happily ever after. The End. (We great writers don't believe in padding a story.)—SNOOPY.

Richard Fried, Brooklyn  
sp. mention: Edmund Conti, Summit, N.J.

... there lived a rich, ego-driven man who aspired to high political office. The kingdom was Manhattan. In it, he and his wife, eminently fashionable and witty, kept up a dervish-like pace courting the borough's powerful cognoscenti. They favored places like "21," Lutèce, Elaine's, the Four Seasons, and the Palm. They dined on

Iranian caviar and seared prime steaks, washed down with icy Stolichnaya. Friendships blossomed with Halston, Andy, Bianca, and Truman. Then came the election. The man lost heavily. None of his constituents was a registered voter.—JAMES BRADY.  
Jim Rowbotham, NYC

... there lived a tall, skinny kid named Roger Bannister, who grew up and became the first runner in history to break the four-minute mile. You're Roger Bannister, and although you hung up your track shoes 24 years ago, your name is still mentioned in reverence at every important track meet throughout the world. You're Roger Bannister, a 50-year-old physician and a legend in your own time, quietly trying to achieve a better world through medical research. You're Roger Bannister, a tall, skinny kid who has never stopped running.—JIMMY CANNON.

Mark Wolfson, Spring Valley, N.Y.  
sp. mention: Mark Fensterstock, Kew Gardens, N.Y.

... there lived an ugly troll. He desperately loved a beautiful princess, but was never allowed through the palace gates. One day he met an enchantress who turned him into a handsome duke asking nothing in return. The duke wooed and won the princess, and the happy couple rode off in a jeweled coach. They had gone about a mile when a bomb, planted in the carriage by the jealous enchantress, exploded. The princess, a mess of blood and tissue, was scattered for miles, and the duke said Aaaaaaargh!—MR. MIKE.

Laurel Delmar, NYC

... Heshie the horseplayer, which he also happens to be a ventriloquist. Anyway, he gets touted onto a moose at the local track and taps out. Then he gets this idea to go into the seance business. If be-reaved parties want to talk to their dear departed, Heshie will throw his voice from outside the room, and viola—instant reunion. The idea works, but horseplayers never know how to quit. When a grateful customer asks him if he can contact her husband again, Heshie says, "Sure. And this time I'll do it whilst drinking a glass of water."—DAMON RUNYAN.

Norton Bramesco, NYC

A. Once upon a time, in a happy kingdom, there lived . . .

Q. What did Richard Nixon tell David Frost would have been heard on the missing 18 minutes of tape?—CARNAC THE MAGNIFICENT.

Donald C. Hallenbeck, NYC

Contest rules: One entry should be sent to Competition Number 348, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 13. Editor's decisions are final and all entries become the property of New York. First-prize winners will receive two-year subscriptions to New York, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the issue of May 14. Out-of-town postmarks are given three days' grace. Postcards only.

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# Page of Lists/Florence Janovic

## ADVICE FOR THE HOSPITAL-BOUND

"...Staying in the hospital doesn't have to be all that bad. Here are eight basic things to know that can help make it more bearable..."

Being in the hospital is one of life's more difficult experiences—you're frightened, intimidated, and feeling rotten. But it doesn't have to be all that bad. Here are eight basic things to know that can help make hospital stays more bearable.

**1. Do I have to agree to everything that's suggested to me while I'm in the hospital?** Certainly not. The fact that you're lying there feeling helpless, frightened, and nervous and wearing an awkward gown doesn't mean you have to become an agreeable infant. You are still an intelligent adult and you have the right, if not the obligation, to know the reasons for any medication, test, or procedure. If you are not fully satisfied that it is necessary, you have the right to refuse. It always makes sense to know what the treatment is, why your doctor is suggesting it, and what you can or cannot expect from it.

**2. What can I do if I want to leave the hospital and my doctor says no?** Leave anyway. You are free to leave the hospital anytime you want to. Although you may feel like a prisoner, you are

not. You will have to sign a form that says you are leaving against medical advice. This does not mean that the hospital will never accept you back or that you cannot go to another hospital at this or any other time. It is merely protection for the doctor and the hospital against the possibility that you will, at a later date, decide to sue.

**3. Do I have to give permission for a diagnostic test?** In most hospitals you have to give written permission, i.e., sign a consent form for a number of diagnostic tests, such as an arteriogram, biopsy, cardiac catheterization, cholangiogram, cholecystoscopy, endoscopy, myelogram, pneumoencephalogram, or intravenous pyelogram. You should only give this permission once you are fully satisfied that the test is necessary.

**4. What if I agree to an operation and later change my mind?** Tell your doctor. If you have already signed a consent form, ask for the form back and tear it up. You have a perfect right to do this.

**5. Do I have any choice of anesthesia?** You may depending on what procedure you

are about to have. What you definitely should do is make sure you meet with an anesthesiologist (M.D.) or anesthesiologist (R.N.) and let him or her know if you have any allergies and what experiences, if any, you've had with specific anesthetics.

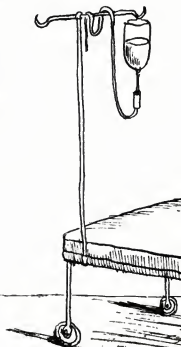
**6. What if, in the middle of my hospitalization, I decide I want to change doctors?** You are always free to. Gather all your charm and courage and simply tell your doctor that things just don't seem to be working out between you. He or she may be just as happy to leave you as you are to leave him. He may even have someone to recommend to you.

**7. What can I do if my own doctor, the house doctor, and then some medical students all want to examine me?** If you are in a teaching hospital, having students examine you is your contribution to the education of tomorrow's doctors. Students normally take the time to answer your questions, so the benefits are not all on their side. However, if you are feeling wretched and it is unbearable for you to be examined over and over again,

say so. You do not have to agree to be examined repeatedly.

**8. Do I have any recourse if I want to stay with my child but the hospital does not have a rooming-in policy?** You can ask your child's doctor to arrange for you to stay. If he or she agrees and puts it in writing, it becomes "doctor's orders," the sacred text of the hospital. Or you can firmly insist on staying and dozing in a chair or, as I have done, at the foot of your child's bed. You can point out, if you are going to have to give consent to an operation or procedure, that unless you are there to monitor your child's condition, your consent will not be truly informed and therefore not valid.

More questions are answered in *The Hospital Experience*, by Judith Nierenberg and myself, published by Bobbs-Merrill.



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